

FAMOUS

MARCH K 50¢

MONSTERS

OF FILMLAND

NO. 27

THE NEW YEAR'S

NEW FEARS

A PREVIEW OF THINGS
& CREATURES TO COME

HIDDEN HORRORS

THE VOICE OF

FIENDOM

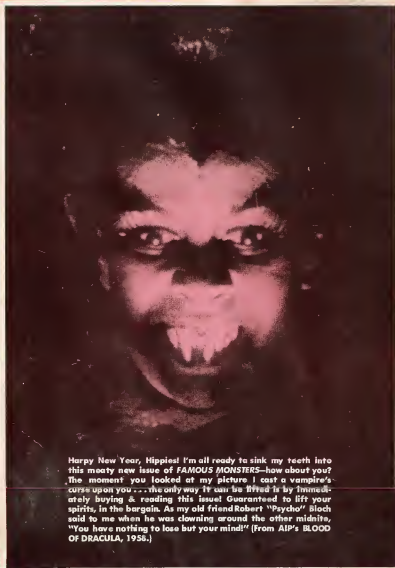
A BRAND-NEW FEATURE
FOR AMATEUR MONSTER
FAN PUBLICATIONS

MYSTERY PHOTO

CONCLUSION OF THE
KING KONG STORY

HALL OF FLAME





Happy New Year, Hippies! I'm all ready to sink my teeth into this meaty new issue of **FAMOUS MONSTERS**—how about you? The moment you looked at my picture I cast a vampire's curse upon you...the only way it can be lifted is by immediately buying & reading this issue! Guaranteed to lift your spirits, in the bargain. As my old friend Robert "Psycho" Bloch said to me when he was clowning around the other midnite, "You have nothing to lose but your mind!" (From AIP's **BLOOD OF DRACULA**, 1958.)

INSIDE THE MONSTER

Without sacrificing any quality, you'll note we have a greater quantity of articles in this issue than last time. Check "The Ultra Small, The Super Tall"—it's an especially interesting installment, with a number of surprises... In revealing to you the story-line of **MADMEN OF MANDORAS**, the producer has asked you not to reveal to your friends just who the madman is... The concluding chapters of the **KING KONG** filmbook are, of course, the most exciting of all... And how do you like our new **Lon Chaney Series** by Geo. Barr...?

Hope your New Year's Resolution was to buy every issue of **FM** and our companion filmmagazines. Happy Nineteen Sixty-Fear!



LT.-COL. OSCAR G. ESTES JR.

Meet the man responsible for our informative new dept., **The House of Freedom**. We could scarcely have made a better choice. A droll-in-the-wood anti-monster fan of long standing himself, his young son also dotes on monsters, so here's a man who knows the appeal of fanta-films to both young & old alike.



PHILIPPE DRILLET

Philippe, as you might have guessed, is a young Frenchman. He actually lives in Paris. He is an artist & a photographer, and whatever he sees something that would interest the **FM** audience, he is sure to photograph it. His special skills frequently enrich our pictorial value. Merit, Monsieur!



G. JOHN EDWARDS

Young (19) "Gary" Edwards of San Francisco makes his first professional appearance this issue with his clever *O'Manyan*, "The Van Dracula." And it's a safe fight—we did not find it necessary to assign him an established collaborator to bring his story up to our standards. Gary's current ambition: to tackle a filmbook coverage for **FM**!



FROM SCI-FI TO HORROR

As evidenced above, our contributor David Bradley is a versatile director. (This issue we preview his **MADMEN OF MANDORAS**.) He has one of the most extensive collections of film-

titles in Hollywood—including bound sets of **FM** & **SM**. His interest in horror & allied films is long range; when he was a teenager he made his own version of **OR 13**.



A Victim of THE FLESH EATERS—A new soon-to-be-seen film about 5 people who are locked on a lonely island, surrounded by an incredible life form that tears the flesh from any living thing.

FAMOUS MONSTERS OF FILMLAND

MARCH, 1964

Number 27

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Fierce monster on our cover will be recognized by many as one of Harryhausen's greatest creations, the awful one-eyed Cyclops of THE 7TH VOYAGE OF SINBAD.



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. . . And get Lon Chaney Jr., a Harryhausen Film, JEKYLL/HYDE (Fredric March), THE MAD GHOUL and Several Others!

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THE NEW YEAR'S NEW FEARS

UP FROM THE
BOWELS OF
THE EARTH
COME...

Starring ROBERT HUTTON

Produced by

Joseph F. Robertson

Directed by

Robert Hutton

THE
SLIME
PEOPLE

A Hansen
Enterprise

PUT YOUR
EAR HERE!
LEARN THE
SECRET TO
SAVE YOUR LIFE!

Nineteen
Sixty-Fear is
Here!-and New
Horrors Lurk in
Your Tomorrors

the earth quakes

Yes, the earth quakes and mankind shivers & shakes as first a CRACK IN THE WORLD appears (in color) and then humanity gets the frightening news that THE EARTH MAY DIE TOMORROW!

If, however, we survive these widespread catastrophes, we may live to see:

THE DREAM KILLER, a most unusual & eerie premise for a pictureque picture developed by Robt. "Crooked Jacket" Bloch (son of STRAIT-JACKET) Bloch. During a recent 3 hour panel discussion of science fiction in which Bloch & I participated over the air, Bob described his new Universal screenplay as "a weird psychological melodrama with certain science fiction overtones."

It is hoped that Boris Karloff, who



Torticola, monstrous eater-of-the-head created by Dr. Frankensberg in **TORTICOLA (Twisted Neck)** vs. **FRANKENSBURG**. Look for the complete story & all the pictures, in the next issue of **Famous Monsters**.

"X"

RAY

EYES





Stand back!—from Isabel Black . . . unless you want to feel the KISS OF THE VAMPIRE.



The bird-woman of JUDEX, new French mystery melodrama, tries on her new "beak"-ini. Wait till her boyfriend gets the bill!

The Loch Ness Monster of 7 FACES OF DR. LAO in the capable hands of Jim Donforth. (FM spots Jim as a winner among the future model maker & animator "greets" in the tradition of O'Brien, Delgado & Horryhausen.) (Microtype): Foto by Dennis Muren.





It came from *Water Space*, this Prehistoric Sea Monster from *The Outer Limits*.

has not been well, will host the **ADDAMS & EVIL** teleseries for which Fritz Lang has been mentioned as possible director.

"M"—a TV series about mystery, maybem, murder, monsters, and other macabre doings, is another project which Fritz "M" Lang is considering directing.

dr. x ? no-

DR. OX will be filmed. It's a sci-fi item by Jules Verne, a short novel out of print for 70 years till its recent reprinting. Irwin Allen's to produce. You'll remember his **VOYAGE TO THE BOTTOM OF THE SEA**; which, incidentally, is to be continued in the form of a TV series.

An American couple inherits a Scottish castle and its ghosts in **GHOST AT BREAKFAST**. Shades

of the Robt. Donat classic, **THE GHOST GOES WEST!**

THE MONSTERS are coming—from Italy!

And, traveling 10 years into the future, we'll get a look at the world of 1970 in **KISSES FOR MY PRESIDENT** (the President is a woman!)

weird women

The "horrorine" of **THE BURNING COURT** is a strange sort: executed over 100 years ago for witchcraft, yet plying her evil arts today!

THE APE WOMAN—she makes monkeys out of men.

LILITH—a kind of Twilight Zone girl—and **SYLVA** (a fox-woman): a couple of other definitely "different", fanta-type females who'll grace the screen in strange roles.

"Go ahead, you lousy ghouls. Take a good look!" *The collective gasp was like the rustling of a strong breeze. For the skin of the most beautiful woman of 2 worlds was a rich & luminous green!* This quotation from "The Veiled Woman", a fantastic story (published in a prozine) about a female Martian. Announced for filming under the title **THE GREEN WOMAN**.

it's magic

Foul monsters & evil witches; Merlin, "the way-out wizard", an all-powerful magician who knows All About The Future because he was born there and lives backwards! Mad Madam Mim, fun-loving demon who makes her own rules for her evil games; these are some of the



They all belong to Tony Randall, these masterful make-ups in **DR. LAO**.

delights of Walt Disney's adaptation of T.H. White's wondrous story (you can read it in pocketbook form), **THE SWORD IN THE STONE**. Reports **THE HOLLYWOOD REPORTER**: "The scene between Merlin and a nasty old witch, in which each throws the full power of his magic against the other, is a small masterpiece of cartooning art." Sounds like Disney's version of the Battle of Wizards (Karloff vs. Price) at the climax of **THE RAVEN**.

fanta-film flashes

TIME TRAP, an AIP color release starring Preston "Dr. X" Foster & Merri "Hypnotic Eye" Anders, is a futuristic spectacle of androids & starships in the 21st century. The editor of this magazine will be seen (and heard) as Technician #3 who, in a mystifying experiment, squares the circle ("20th century science called it impossible") before the camera's very eye. FJA was on the set from 11 a.m. till 11 p.m. the day (Nov. 6th) his part was shot. Written & directed by Ib Melchior; special fx by David Hewitt.

Vince Price departed the first of Nov. for London to star in Edgar Allan Poe's **MASQUE OF THE RED DEATH**. Hazel Court co-stars in this Roger Corman production for AIP.

Another Poe pic is announced: **THE GOLD BUG**.

Title changes: **THE CRAWLING MONSTER TO THE CREEPING TERROR . . . DON'T CRY WOLF TO THE CRAWLING HAND . . . THE LAST MAN ON EARTH) (I AM LEGEND) TO NAKED FEAR . . . FIRST MEN IN THE MOON**



Lon Chaney Jr. in his latest characterization in **THE HAUNTED PALACE**. Film derives its name from a poem by Poe, story by Lovecraft.

famous monsters of filmland

to FIRST MEN "IN" THE MOON (9 astronauts actually go into caverns below) . . . DEPTHS OF THE UNKNOWN to TIME TRAP . . . HARD TIMES FOR VAMPIRES to THE PLAYGIRLS & THE VAMPIRE . . . FAHRENHEIT 451 to PHOENIX . . . Gene Hitchey's THE LIGHT to THE LIGHT FANTASTIC . . . Bradbury's FAHRENHEIT 451 to PHOENIX.

slime marches on

THE SLIME PEOPLE is a modern horror movie of atomic tests unleashing monstrous creatures which have survived underground for eons. (Eons are the number of years it would take to cry all the ions out of a million onions—according to the Unhashed Version of Ribster's Dictionary.) All Los Angeles panics when the city-center of Southern California is invaded by these huge scaly prehistoric creatures. The Slime People lower the temperature of LA by creating an artificial dome of fog over it. Bullets prove powerless against the gruesome menaces from out of the past and out of the earth.

Are the coozers winners or losers?

As in THE DAY OF THE TRIFIDS, there is a surprising ending. (Like, we'll be surprised if you don't guess the outcome.)

the horrors of hammersville

Hammer Films, from whom we have had such greats in the past as the remakes of FRANKENSTEIN, DRACULA & THE MUMMY, announce the completion of their 50th production and the preparation in 1964 of:

HYSTERIA.
BRAINSTORM.
THE GORGON.
THE FANATIC.
DISCIPLE OF DRACULA.
SECRET OF BLOOD ISLAND.
THE EVIL OF
FRANKENSTEIN
CURSE OF THE MUMMY'S
TOMB.

And—looking really far into their future program:

For 1965—
THE ZOMBIE.
THE REPTILES.
QUATERMASS AND THE PIT.
And H. Rider Haggard's SHE.

END



Christopher Lee, in the role of Sherlock Holmes, uncovers a mummy in THE VALLEY OF FEAR.

Barbara "Black Sunday" Steele in a frightening scene by a coffin in THE FRIGHTENING SECRET OF DR. HICHCOCK.



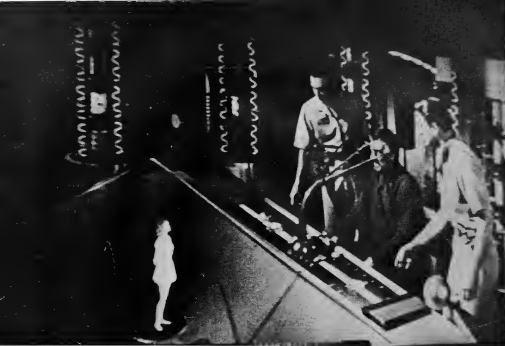
the ultra small
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the **SUPER TALL**



GIANTS & tom thumbs, living dolls & gi-ants, prehistoric monsters and women & men smaller than a ballpoint pen. Part 2 of the Big-Little checklist of films of the Terrible Towering vs. the tiny cowering.





Living Doll Anne Francis, "dreamed up" by Dr. Morbius in FORBIDDEN PLANET.

Covered in *Installment 1* were THE BRIDE OF FRANKENSTEIN, DEVIL DOLL, DR. CYCLOPS, JUNGLE MANHUNT, KING KONG, THE LOST WORLD (silent), MIGHTY JOE YOUNG, THE MYSTERIOUS ISLAND (silent), ONE MILLION B.C., ROBOT MONSTER, SON OF KONG, THE THIEF OF BAGDAD (silent), TWO LOST WORLDS, VALLEY OF THE DRAGONS and WOLF'S CLOTHING.

the din of dinosaurs

Mountains of the toughest flesh, tons of cold-blooded reptilian horror in the giant size were offered in UNKNOWN ISLAND (1946), UNTAMED WOMEN (1952), KING DINOSAUR (1955) and THE LAND UNKNOWN (1957) as the roar of dinosaurs rent the air. In 1960 the granddaddy of the prehistoric pictures, THE LOST WORLD, was remade, but despite the fact that it had sound and color—and Claude Rains—going for it, it couldn't hold a candle to the

original classic. It failed to use the animation genius of Willis O'Brien (then still alive), or the master modeling talent of Marcel Delgado, and abruptly ended where the original had just begun to become the most exciting. Strong hints of a sequel were blowing in the wind and strong hopes that the magnified lizards might be replaced by the gratifying spectacle of an O'Brien-Delgado brontosaurus gone berserk in modern London . . . but, alas, we must look into the Mirage World for such a production (with Lon Chaney as Prof. Challenger!)

the insect invasion

But reptiles weren't the only creatures that could be used as "beasties". In 1954 Warner Bros. loosed the terror of the gi-ants, better known as THEM!. Here, with such distinguished players as Edmund (The Walking Dead) Gwenn, James (Face of Fire) Whitmore and James (The Thing) Arness, audiences were thrilled to see tank-size ants, their bodies bloated by atomic fallout, terrorize

and raze the countryside, killing all humans in their path, until the crasbing climax in the storm drains of Los Angeles. The ants were extremely realistic and THEM! was one of the all-time favorites of creature fans.

In '56 Universal unleashed another destined-to-be-popular insectale, TARANTULA. Star John Agar was veteran of various fanta-films, Leo G. Carroll well-known to TV audiences as Topper (the man haunted by 3 fun-loving ghosts). In the film, Carroll played a doctor trying to produce a new food to end world hunger. In his search for this invaluable substance, he became the victim of a disastrous side-effect, for the bonding agent of the new compound was a hitherto unknown—and unstable—isotope. The isotope caused gigantism, turning tame guinea pigs into vicious animals the size of police dogs; rabbits at the age of 5 weeks looked a year old. And in humans the serum induced a state of *acromegalia*, a gland disease, with growth gone wildly out of control, causing hideous enlargements and distortions of hands, face and other portions of the body.

**50 TONS
OF CREEPING
BLACK HORROR!**

THE SPIDER

IT MUST EAT YOU TO LIVE



starring

EDWARD KEMMER

• JUNE KENNY •

GENE PERSSON

Produced, Directed and Story by

BERT I. GORDON

Screenplay by **LASZLO GOROG** and **GEORGE WORTHING YATES** • A **JAMES H. WICKSON** and **SAMUEL Z. ARLOFF** Production • AN AMERICAN INTERNATIONAL PICTURE



John Hoyt pulls the strings and puts his living dolls thru their paces in Bert Gordon's **ATTACK OF THE PUPPET PEOPLE**, 1958.

Two of Carroll's assistants, impatient to try the new substance, were stricken with the disease, as a result of which one went insane and wandered off into the desert while the other attacked Carroll and infected him with the giantism. During the turmoil, the experimental tarantula got loose—and eventually grew to over 100' in height. The crawling horror attacked horses, cattle and people, creating terror, wreaking havoc, causing wholesale destruction and leaving in its path "skeletons with the meat gone as if it was skin peeled off a banana." At the end, the terrorantula is destroyed when John Agar summons the help of the Air Force and flame-bombs burn the kongsized insect to a cinder.

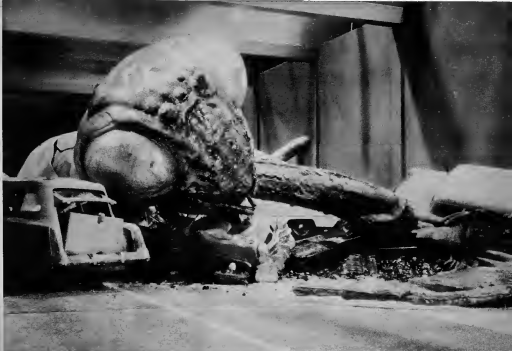
super spider

At first called **EARTH VS. THE GIANT SPIDER**, Bert I. Gordon's venture into giant spiderism was finally officially released as simply

THE SPIDER. In it, a series of strange disappearances prompt a search by the police, Ed Kemmer, Gene Pearson and June Kenny (the latter later to be seen in **ATTACK OF THE PUPPET PEOPLE**). They find what is left of the victims in the cave of a giant spider. The huge creature is supposedly killed by a super-dose of DDT, and is taken for exhibition to the local high school auditorium. But it turns out that the insecticide only stunned the monster, and while a group of teenagers are having a jam session, the vibrations jar the sleeping "beauty" back to activity. It creepy-crawls through the no longer sleepy little town, smashing cars, destroying homes, mashing people, before returning to the familiar rocks and webs of its cavern home. When the boy and girl foolishly re-enter the cave, they are trapped inside when the entrance is blown up. Rescued in the nick of time, the young lovers live to see the spider die by a gigantic jolt of electricity.

the spider & the flying carpet

Doug Fairbanks was dead but the story he had written (under his pen name of Elton Thomas) of the magical adventures of **THE THIEF OF BAGDAD**, it lived on. And so, in 1940, Sabu played Doug's part, and Conrad Veidt was the superbly evil sorcerer. The thrills were many, including the climb by Sabu, as Abu the thief, inside the huge statue with the All-Seeing Eye. Guardian of the magic jewel was a giant spider, and when the huge insect sensed that its treasure was being menaced, it attacked the intruder—Abu! Swinging perilously on a rope, clinging for dear life, fighting the ferocious beast, Abu's only out was to plunge into a water-filled pit below, a pit filled not merely with water but—a giant octopus! In the course of the epic color production audiences were



THE DEADLY MANTIS dies! (Universal 1958)

treated to such wonders as a flying carpet, a mechanical horse that came to life and flew, and a genie of gigantic size that came from a tiny bottle, the genie portrayed with great force by the distinguished negro actor, Rex Ingram.

preying mantis

A huge preying mantis got into the act in '58 when Universal released **THE DEADLY MANTIS**, a deepfreeze survivor from prehistoric times which, once thawed out of its icy prison, headed for a warmer climate, en route causing train wrecks, bus crashes and human wrecks. Finally, in New York, it holed up in the Holland Tunnel, where it finally gasped its last in a cloud of cyanide gas.

Big bugs were also to be seen in **WORLD WITHOUT END** ('56), **CYCLOPS** ('57) and **QUEEN OF OUTER SPACE** ('58). **CAT WOMEN OF THE MOON** ('53) and

MISSILE TO THE MOON ('58) contained giant spiders but they were so obviously fake that the trap-door spiders of the world picketed theaters everywhere with signs reading, "Phoney spiders, go home!" and "Keep your traps shut!"

Hopped up 'hoppers left the grassland to graze among the people and places of Chicago in **BEGINNING OF THE END** ('57).

Texas spawned a **GIANT GILA MONSTER** big enough to wreck a toy train.

King-size bats were created in 1940 by Bela Lugosi in **DEVIL BAT** and were still flapping around 20 years later in **GOLIATH AND THE DRAGON**, attacking the Herculean hero in the Cave of Horrors.

An Ed Sullivan size, "really big shrew" or two, was seen for 3 or 4 minutes in **THE KILLER SHREWS** several years ago.

Ib Melchior's recent **JOURNEY TO THE 7th PLANET** had a scene involving a giant spider which wouldn't have been missed; the huge

one-eyed brain-creature was much better.

Best of the Cyclopean super-creatures was the monstrous single-orb menace of Alex Gordon's **ATOMIC SUBMARINE** (1960); worst, the hideous gumdrop seen for 2 seconds (which was one second too long) at the conclusion of **IT STALKED THE OCEAN FLOOR** (release date mercifully missing).

micro-men and women

One of the earliest "sbrinkies" to have been brought to our attention was **THE WEDDING OF THE PAINTED DOLL** with Rod La Rocque.

A few seasons ago the French made a version, with Jean Marais, of a classic short American sci-fi story, "The Diminishing Draft" by Waldemar Kaempffert. Called **UN AMOUR DE POCHÉ** (A POCKET LOVE), it showed a young lady



Darby O'Gill (Albert Sharpe), a captive of the Leprechauns, plays for them in DARBY O'GILL AND THE LITTLE PEOPLE.



Having rescued its little princesses, **MOTHRA** flies back to Infant Island in colorful Japanese fairy tale of 1961.

shrunk so small by scientist Marais' experiment that he could carry her around in his pocket. Salt water was the substance which would cause her to expand immediately to normal size. The original story had a nightmareish downbeat ending when, in her doll-like form, she was smashed to smithereens, but in the movie she is unshrunk by a dunk in the ocean.

In **BEGGAR ON HORSEBACK**, 1925, Edw. Everett Horton had a weird dream adventure involving abnormal size props if nothing else.

We leave you to judge, from the scene we are able to show, just what was going on.

Leprechauns abounded in Disney's **DARBY O'GILL AND THE LITTLE PEOPLE**.

We cannot overlook, of course, the 2 tiny Aellinas of Infant Island in **MOTHRA** (1962).

Then there was the remarkable scene in **FORBIDDEN PLANET** (1956) in which Walter Pidgeon as Morbius, magnifying the powers of his brain via his mentascope, created a short-lived tiny living doll in the

form of his own daughter.

Don't miss the next issue where, in the 3d and concluding installment of the ultra small/**THE SUPER TALL** we will feature info and fotos on

GORATH... KRONOS... THE GIANT BEHEMOTH... IT CAME FROM BENEATH THE SEA... BLONDINE... RODAN... THE MONSTER THAT CHALLENGED THE WORLD... silent SIEGFRIED and sound... THE COLD HEART... and quite a few other tall tales turned into films.



SHADOW OF DRACULA

Memories of
Lugosi

By Kosloff

Not far from where I write these words is a historic bouse. Lugosi lived there for some years. It's a big old bouse in the Hollywood hills; and as I pass by it some of these foggy nites, and look up at the large window just visible thru the mist, I sometimes fancy the Master Vampire is standing there, wrapped in his cloak and brooding down over the fog-shrouded streets curving below.

For me, one of the most fascinating things about Bela Lugosi's screen personality was his unique delivery of certain lines. For instance in DRACULA I still remember him saying, "I never drink—wine." The curiously sinister pause and the odd emphasis on the word "wine" gave me chills. And the way he said, referring to the wolves howling around the castle, "Children of the night. What music they make."

This knack was to cling to Lugosi thruout his long career. In THE INVISIBLE RAY, in which he co-starred with Karloff and played what amounted to a straight role, he found one or two opportunities for his unusual approach. (Early in the film Karloff becomes poisoned by Radium X, which causes him to glow in the dark, a messenger of death whose slightest touch is lethal. He goes to fellow scientist Lugosi seeking help. "Something horrible has happened to me," he confides. I can still see the look on Lugosi's face and hear the way he repeated "horrible" . . . Later in the film, when a vengeful Karloff is threatening the lives of most of the cast, Lugosi smiles wryly, hesitates, shrugs and says: "They—ah—they die." On paper this role must not have seemed much but at one or two points Lugosi invested it with memorable qualities.

Another effective Lugosi role was in Universal's 1935 version of THE RAVEN in which he played a surgeon obsessed by the stories & poems of Edgar Allen Poe as well as the unhappy life of the man himself.

The beginning of the film was quite impressive. A stuffed raven was seen in close-up while the distinctive voice of Lugosi recited the opening lines of the famous poem. Then the camera gradually pulled back until we saw Lugosi's hawk-like & sinister profile silhouetted against the wall.

A good deal of the film was hampered by minor characters delivering choice lines like "You must be mad!" or "It's no use, Jeffrey—look at his eyes," but Lugosi & Karloff rose above the script to give fine performances.

Lugosi had an extraordinary scene at the climax of the film when

it appeared that his torture chamber with its closing walls was about to claim the lives of the young lovers. In a tight close-up he exulted: "I have done it! Pog, you are avenged!" Lugosi's face & eyes were exalted, like those of a man who had just experienced a surpeme emotion and was for a few seconds almost god-like.

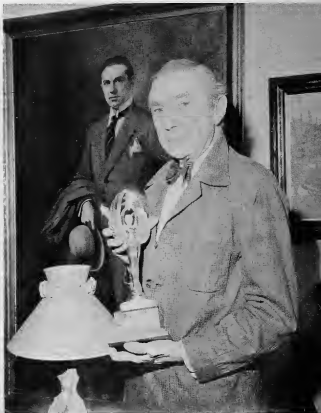
It was a superb bit, an astonishing moment.

the voice of voices

Probably Lugosi's greatest role after DRACULA was as the broken-

necked Ygor. He played this memorable part twice, first in SON OF FRANKENSTEIN and again in GHOST OF FRANKENSTEIN. Ygor was an unusual role for the usually suave actor who normally practiced his stage & screen villainy without benefit of scars or other heavy make-up. For this role, however, Lugosi submerged his powerful personality & familiar mannerisms beneath a shaggy wig & beard, a twisted neck & humped shoulder. Only the voice & accent were left, and these were altered by the set of snaggle teeth he wore.

Yet his trick of pause & inflection were still there, as in an early scene when he was describing to Rathbone how the Monster came to be hurt. "It happened one nite when he



A shadow of his former self, Lugosi toward the end of his life poses with award beside classic oil portrait painted when a younger man.
famous masters of filmland

was outside—"

"Outside?" Rathbone interrupts. "Yes," Lugosi says. "He was—hunting." The pause and Lugosi's inflection of the word "hunting" left no doubt in the audience's mind as to the human nature of the Monster's prey.

the lost Dracula

It is a pity that Universal, when it got around to doing a sequel to



If a man's home is his castle, then this was one of the real castles of Dracula. (From Lugosi's personal collection.)



Ygor of the broken neck.

DRACULA, didn't manage a way to revive Dracula himself rather than supply him with a daughter. In later years they were not so particular about hiring huck monsters which had been rather effectively disposed of previously. Lugosi was to play Dracula again in an Abbott & Costello episode as well as the undead in MGM's MARK OF THE VAMPIRE, THE DEATH KISS (1933) and Columbia's RETURN OF THE VAMPIRE, but a film built completely on the greatest vampire of them all was what was wanted.

Picture it with me, if you will. It is, let us say, 1935, and the last credits for Universal's RETURN OF DRACULA have just faded from the screen.

castle of vampires

We open on a long shot of gloomy Castle Dracula, lowering thru a ghostly fog.

We dissolve to a closer shot of a traveler. He is lost (more lost than he knows).

The traveler knocks at the castle door. It creaks open—slowly.

We accompany our weary traveler inside and, thru the camera's eye, observe ourselves to be in a vast & ancient hall whose Gothic arches soar upwards to lose them-

selves in the shadows.

Our eyes follow the wide stone steps of a massive staircase and suddenly we see—him.

The tall figure, clad in evening dress with hat-like cloak flaring from its shoulders, steps smoothly thru the huge spider web which, supernaturally, remains unbroken.

The sinister form raises a candle and we see the corpse-white face with its red lips & blazing eyes. Bowing slightly, in that unforgettable voice the impressive figure says:

"I am—Dracula."

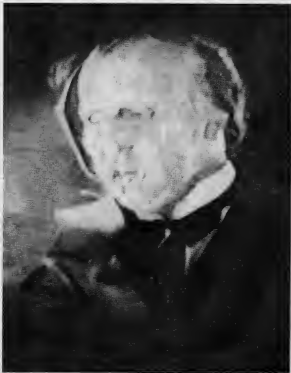
END



In his prime in THE DEATH KISS, 1933.

HIDDEN HORRORS

THE raw red fire-scarred Face of Horror of Lionel Atwill as he thrilled millions in MYSTERY OF THE WAX MUSEUM in 1933 was revealed in our 17th issue. Ten issues later we feel you may have had time to regain your breath, and so once again we dare to show you a famous Face Behind The Mask—the masterfully monstrous melting make-up of Vincent Price glimpsed in the remake known as HOUSE OF WAX.





the KONG of KONGS

Concluding our Kingsize Filmbook, the saga of the super-simian whose stature increases with each passing year





Side view sketch of King Kong, showing his size in relation to man, drawn during the latter years of his life by the late Willis O'Brien.

Chapter 22 DENHAM RETURNS

Englehorn with his men stood peering anxiously thru the open gate. Hours had gone by and still there was no sign of Denham and the rest.

At some distance the sinister natives were grouped. There had been some trouble at first but a few shots over their heads had quieted them down. It was their first contact with firearms. Now they stood, muttering, their fear equally divided between the strangers with their thunder-sticks and the terrifying thought of the great ape tearing through the open gate.

From atop the lookout post on the wall, a sailor shouted: "There's someone coming!" The other sailors jammed the gateway, their rifles ready, prepared for any emergency.

Staggering thru the shrubbery, his

clothes torn to shreds, came the figure of Denham. He fell into the skipper's arms completely exhausted.

"A drink!" he gasped. "Give me something to drink."

In disjointed phrases he finally managed to tell them what had happened.

"I've got to go back. I've got to go back, now," he said grimly. "Give me a few men, Englehorn, and some gas bombs. Ann's back there and . . . Jack."

Another shout from the lookout on the wall. This time there was a triumphant note in his voice.

"Here they come! It's Driscoll & Miss Ann!"

The man was right.

Chapter 23 KONG AMOK

"What happened?" "Howja do
ferocious monsters of filmland



Jack rescues Ann atop the Empire State Bldg., where Kong had held her captive.

if?" A chorus of voices eagerly queried the pair.

"Come down the river," explained Driscoll breathlessly.

"Wait a minute—what about Kong?" The question came—in-
evitably—from Denham.

Driscoll's temper flared short. "Well . . . what about him?"

"We came here to get a motion picture and we found something worth more than all the movies in the world! We've got those gas-bombs—if we can capture him alive!" Already Denham's vivid imagination was running away with him.

But Driscoll had had a bellyful. Besides, Ann's safety was now his chief concern. "Why, you're crazy," he snarled. "Besides . . . he's on a cliff where a whole army couldn't get him."

"Yeah . . . if he stays there. But we've got something he wants."

Driscoll's eyes narrowed. "Some-





Publicity Shot: Ape behind bars in zoo gets treated to showing of his Skull Island cousin who made good in movies. In a Big Way.

thing he won't get again!" he promised.

Suddenly, in the forest, outside the great wall, there was a tearing & crunching. Frightful shrieks went up from the natives. "Kong! Kong! Kong!" they cried in terror.

"Shut that gate!" the skipper roared.

But the gate could not shut out the sound of Kong. Over the wall the huge beast's voice bellowed, threatening like the boom of a mighty cannon.

Then there was a total silence. Ominous. Brief.

With a thunderous crash, Kong hurled his whole huge body against

rallied his men. He was the old Denham once more, intrepid & arrogant. Fortunately, the men had retained their weapons in their mad flight, while the shadow of Kong loomed over the tops of the huts, Denham stood in the open square, a gas bomb in each hand.

Kong, snarling & outraged, tore the roof off the first hut he came to. He thrust in a huge hairy arm, withdrew a howling native. He regarded the struggling figure in his paw, then dropped it to its death.

Spears & arrows whistled thru the air, knocking Kong's tough hide enough to annoy him.

He toppled another hut, strewing

Two strides and Kong felt something strike him on the chest. It wasn't a heavy blow; ordinarily, Kong would not have halted for so trivial an attack, but a sound accompanied that blow—a sound such as Kong had never heard before. Kong stopped in his tracks. That sound seemed to have deafened his ears and, worse than that, a smell unknown to Kong was making his eyes water—was filling his lungs with something that cut off his breath, choking him.

Desperately but blindly he lunged toward the little white man in the square. He felt himself reel; bewildered, he tried to make his instincts



the gate.

Another silence—another roar—another crash.

The gate bulged inward . . . a third crash . . . and the doors split open.

Kong loomed up before them, a towering breast-beating mass of fury!

With unearthly cries the natives fled for their huts. The white men followed. Denham looked around for Ann but Driscoll was already running with her in his arms toward the beach.

An instant Denham hesitated. A shadow flickered across his face. Then he ran with the rest.

In the heart of the village Denham

natives about like matchsticks.

One wide-eyed warrior he crushed into the mud like a rag doll.

Chapter 24

CAPTURE OF THE KING

Kong came to the square and stopped.

There stood a man who did not flee from him, who barred his way single-handed. Hatred darkened Kong's features. This man was different from the natives—he looked like the man who had stolen his golden bride!

With a monstrous cry of passion Kong went for Denham.

function. Another blow and again that incredible noise that sounded to him something like thunder close at hand.

Then Kong toppled to the ground and knew no more.

* * *

On the night that was to witness the first exhibition of Kong, the vast theater that Denham had hired had filled to overflowing. The great ape had been transferred backstage from the ship with the utmost secrecy & great skill. The big truck (the sort used for the transportation of huge girders) had been completely covered so that no one caught a glimpse of Kong. Then followed days of



clever press-agending so that every man, woman & child in the area of Greater New York knew that "The 8th Wonder of the World" was coming.

There was \$10,000 in the box-office the first night!

Backstage, Denham briefed the press. "Kong could have stayed safe where he was but he couldn't stay away from Beauty."

Then, his reputation preceding him, the master showman stepped out in front of the curtain. "Ladies & Gentlemen—" he cut thru the applause; "I am here tonight to tell you a very strange story, a story so strange that no one will believe it. But, Ladies & Gentlemen, seeing is believing, and we—my partners & I—have brought back the living proof of our adventure, an adventure in which 12 of our party met horrible deaths. And now, before I tell you any more, I am going to show you the greatest thing your eyes have ever beheld—

"KONG!"

At a signal, the curtains slowly rose.

Cries of astonishment rose simultaneously from every corner of the auditorium, as the body of the behemoth was revealed in its entirety. "Don't be alarmed, Ladies & Gentlemen!" Denham cried reassuringly; "those chains are made of chrome steel."

Then he introduced the audience to Ann Darrow, "Bravest girl I have ever known, who has lived thru an experience no other woman has ever dreamed of."

Kong was truly a magnificent spectacle. The confines of the stage

made him seem even more immense than he actually was. And yet something about Denham's words seemed to be cutting down his size. "He was a King and a god in the world he knew but now he comes to civilization merely a captive, a show to gratify your curiosity."

Was this the destiny for which Kong had been born millions of years ago? A proud monarch, ruler of all he surveyed, now reduced to a freak of Nature for the entertainment of ants in pants & top hats?

Kong looked down at the little vermin and roared & roared. The volume of his roar was as great as ever but to Ann it lacked something: that note of triumph, of fearless superiority.

Chapter 25 THE KING BREAKS FREE

Slowly, Ann forced herself to look at the great ape. She looked into his huge brown wrinkled visage, with its gleaming white teeth as big as elephants' tusks, and shuddered. Kong's expression was one of hurt helplessness. His abused brain was unable to grasp the catastrophe that had overtaken him. He, the great Kong, who had ruled a world and held it in a grip of fear, was helpless before a crowd of chattering little apes.

The bewildered beast looked toward Ann. Jack Driscoll had his arm protectively around her. Kong felt a pang of jealousy: he disliked someone else sharing his possession.

That alone—the sight of Ann in the arms of another—might have spurred him to a Gargantuan effort

to be free; but, if that were not enough, now the element of fear was introduced: flashbulbs began popping in his face.

The photographers were firing away like mad, now, every newsman, magazine representative, freelancer striving to capture a pictorial record of Kong's debut.

The flashing fireflies distracted Kong, distressed him. He longed to snuff out the harrage of bursting star-shells that blinded him, cover his aching great red eyes.

Rumblings came from deep within Kong like the climax of an earthquake. They reached his throat and exploded, shaking the auditorium with their vibrations.

Terror spread thru the audience like wildfire in a tinder-dry forest.

People panicked, tore for the exits, wild animal-like cries issuing involuntarily from their throats.

Denham's shouts for order, the ushers' futile admonitions, the tumult of the stampeding mob—all suddenly were silenced, hushed, by an overriding sound: the sinister snap of Kong's chains!

The monster was loose!

The greatest berserk murder-machine modern society had ever seen was uncontrolled!

Kong's jungle-cry of freedom & revenge rang out into the astonished steel-&-stone jungle of startled humanity in autos & afoot. Above the toot of taxi and clang of traffic, a sound unknown to civilized ears: the tomtom-like beat of giant fists on giant chest.

Soon sirens would be screaming all over the city.

Pandemonium reigned.

KONG

Chapter 26 NEW YORK AT BAY

Only Driscoll paid no attention to the uproar of the mad crowd rioting. He picked up Ann and dashed her thru the wings and out into the nite. His hotel was across the street.

Behind him came Kong. But the revolving doors which formed the entrance to the hotel were an effective barrier to the puzzled ape. They were too small for him to pass thru. Baffled, and jabbering with rage, he looked up at the tall structure that confronted him. A few floors above, a girl was near a window, wondering what was causing the commotion in the street.

To Kong this could be no one but Ann.

He reached up, grasped hold of the stone coping above and started to climb the building. The window ledges made convenient steps. He reached the girl's window, reached in and wrapped his big paw around her.

He gave her one glance and flung her back into the room, a look of disappointment on his face. Determinedly, he climbed from floor to floor, peering thru each window as he went.

Ann & Driscoll were shooting up in an elevator. Jack led her, sobbing, to his room.

"There," he comforted, "you're safe here, darling." How wrong he was, both were shortly to know.

"Jack, it's terrible. It's just like being back on the island!"

She dropped, trembling, on the bed.

Outside, in the roaring world of

New York, tragedy was in the making, moments away.

An elevated train, packed with commuters, sped along its skyway track. Suddenly, ahead, before the horrified eyes of the motorman, an unbelievable sight: the huge shaggy bead of Kong!

The electricity of the third rail jolted Kong with an unpleasant shock. As he always reacted to unpleasant things, Kong instinctively struck out. With tight clenched fist he pounded down on the railroad tracks, splitting them apart as tho they were made of solder.

The motorman tried to brake the roaring express train but—too late! The doomed passengers were flung forward, whirled about like limp rags in a washing machine. Their bodies were broken, knocked unconscious, upside down, thru shattering glass windows, hurtling onto the sidewalks below.

Like sardines splitting forth from gas-burst side of rust-thin tin cans.

And Kong cracked the cars open like nuts as they were derailed. Then resumed his search for Ann.

Chapter 27 ANN IN PERIL

He found her.

He took her . . . half-fainting, screaming.

Now he started to climb with her, away from the shots & shocks of pursuing humanity.

Where the room of an adjoining building was lower, he climbed down; where it was higher, he climbed up.

Finally, Ann stopped screaming. She was white with fear. Whenever

they came to the end of a street, she could feel Kong gather himself to leap across. Below, she could faintly hear the excited shouts of the milling crowds and the much louder wails of the sirens attached to the fire engines. She could see the beams of the searchlights crossing back & forth, trying to locate them.

Finally a shaft of light struck & beld them. The roar of the crowd rose in volume. Kong stopped & blinked. He went on. He was making soft crooning noises to himself.

He came to a halt and looked up. The building next to them towered into the sky majestically. A queer pleased sound came from his throat. Here was a fitting throne for Kong—the Empire State Building!

He made his way up, each window a single step, till he arrived at the very top. The searchlights kept him in view. He came to the shining dome. He placed Ann down beside him, stretched his arms, pounded his chest and roared. Once more, king of all he surveyed.

Ann lay buddled where he had placed her. She looked fearfully about. She saw no avenue of escape, no place where she could hide. In the east it grew lighter. In a few minutes the sun would be up.

Off to the left of her, came a faint whirling noise.

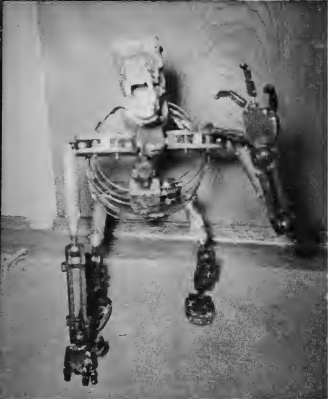
Chapter 28 LAST CHAPTER FOR A CHAMPION

Kong was puzzled—a flock of pterodactyls approaching, greater than he had ever seen? But Ann recognized the familiar bum of airplane motors. There were 6 of them,





Somewhere in the mists of the Mirage World exists another version of KING KONG where he was exhibited in Yankee Stadium instead of a theater. In both worlds he broke loose! (An extremely rare drawing made prior to actual production of the movie.)



The Skeleton of King Kong today!



Dramatic drawing showing scene



Kong rampages, destroying hut after hut in the native village.

and when they were close enough they formed a circle, whirling round & round the dome.

Uncomprehendingly, Kong watched them—and roared.

The leading plane came very close. Now the tactics became familiar to Kong; he had been attacked like this before by greatbirds on his island. He stood motionless, teeth bared.

Presently, as he had expected, one of them came too close. He reached out, grasped it by the wing, broke it, flung it crashing to the sidewalk hundreds of feet below.

He pounded his chest and roared defiance at this world of pygmies that mocked & hurt him.

Now a new sound came to his ears—accompanied by many small pains. The source of the sound & the pains was perplexing to him but Ann recognized the chatter of machineguns. She crouched lower for



as it would eventually look on film when Kong shook down half of New York looking for Fay Wray.

protection from ricocheting bullets. Kong was mystified, angered. Peppery little things began to strike him in the chest, about the face, on his neck; things that stung—burned—brought forth blood.

Anxiously he looked down at Ann. Once more he faced the vicious birds that kept out of his reach but span hot lead at him. The bits of fire kept biting his chest compounding his hurt. He felt them penetrate his body, making him cough.

He roared louder, more menacingly, swung his great arms wildly—but the killer-birds would not go away.

He was the strongest thing on earth and it frightened him to feel a weakness he had never known before. His vision was blurring, his breathing becoming labored, his head fuzzy, dizzy, swimming.

He looked round, pitifully, for Ann. Thru a blood-red haze he

reached down to grasp his golden doll.

Now the pains were becoming multiplied, unendurable, as the death-birds grew bolder, diving at him like burning bolts of lightning.

His head seemed to be filled with angry stinging bees.

His throat was on fire.

Another dive, another burst of sound, Niagara-loud in his ears, lava-hot on his body.

His grip on the mooring mast of the Empire State weakened.

He looked sadly at Ann.

Took one more futile swipe at a fire-bird.

Took one more charge of lead in his burning throat.

And then—

His hand loosened; his fingers lost contact with the spire.

He tottered on the brink of oblivion.

Poised high in the sky between

death & eternity.

Lost his balance entirely and . . .

Plunged 102 stories, to shatter the concrete of Manhattan below . . . and every bone in his giant body.

* * *

"Let me thru, officer—my name's Carl Denham." Denham elbowed his way thru the mob and police barrier to the side of Kong as the crowd picked up his name and echoed it: "Denham! Oh, that's the man who captured the monster."

The officer smiled as he gazed at the inert body of the conquered beast. "Well, Denham," he said with smug satisfaction, "the airplanes got him."

But Denham, with an inner eye of philosophical reflection, saw more clearly. "Oh, no," he corrected, "it wasn't the airplanes—" And then he spoke the famous 6 last words that rang down the final curtain on the tragedy of Kong:

"It was Beauty killed the beast."

THE VOICE OF FIENDOM

**Reviews of the
Monster Press
By Oscar G. Estes, Jr.**

FM feels the time has come to officially recognize the publishing efforts of the many talented filmonster fanzine editors, authors, artists, poets, reporters, etc.

FM's editor has made his entire personal collection of amateur movie-monster magazines available to me, and in this & following issues of FM and its companion I will first go thru the alphabet reviewing the fanzines on hand from A to Z, and as soon as that job (job?—it's a pleasure!) is done I'll start reporting my opinion of all the latest numbers received.

In order to have YOUR fanzine reviewed, send 2 copies of each new issue to VOICE OF FIENDOM c/o 915 So. Sherbourne Dr., Los Angeles, Calif. 90035. One copy of each will become part of the permanent collection of Forrest Ackerman, which, as most of you know, will be preserved in its entirety for as long as it is humanly possible. An inexpensive, wise decision today can assure you of remembrance in the 21st Century—so all filmonster fanzine makers, be sure & make VOICE OF FIENDOM your first thought each time you complete an issue!

To encourage standards of excellence, this dept. will call attention to topnotch efforts with a "5-F" designation, standing for First Fanta-Film Fanzine File, a publication worthy of prominent display in the Ackerman-sion.

All opinions are those of the reviewer.

Oscar G. Estes Jr.

REVIEWS:

From our fanzines on hand, in alphabetical order:

DEMONS UNLIMITED (#9, May '62)

Club Prexy: David Szurek

Price not stated.

Address: Monsters of Detroit (mailing address unknown).

Description: 17 hand-printed pages, letter size.

Allan Yee's original colored drawing on the cover instantly shows the blood, sweat & tears spent on this issue. Contents are varied & entertaining with dozens of small, talented colored drawings as illustrations. "Morguen's Corner" has news of new films; David Szurek's "Boris Karloff—King of Mon-

sters" is a detailed biog covering 4 hand-lettered pages! Illustrated in color! The unsigned "Monster Movies Go Ap" has 2 full pages about movie gorilla pix with more original colored drawings. "Fang" offers "I Was a Teen-aged Dinosaur," a story of the days before anybody, "even Little Orphan Annie," was born; here, Fang reviews LOST WORLD, LOST CONTINENT, TARZAN'S DESERT MYSTERY (with ONE MILLION B.C. scenes), UNTAMED WOMEN and others. "The Haunted Place" is an original story about Ludwig von Greyfields, also by David "Fang" Szurek, taking about 3 hand-printed pages. You'll like this Fanzine!

8MM COLLECTOR (#3, 31 Dec. '62)

Editor: Samuel K. Rubin

Price: 50¢ contribution (Now, \$2 a year w/25 word Ad free, each issue). Address: 734 Philadelphia St., Indiana, Pa. 15701

Description: 10 printed pages, 8-1/4 x 13".

Too bad we can't review the first 2 issues—they're long sold out! This fanzine stands way out in the field for 8mm movie collectors; always reviewing available home movies, Sam has something for the fantasy collector. This issue announces Sam's "Big Idea", that collectors join forces to create a demand for a desirable title. In this case, it's Doug Fairbank's THIEF OF BAGDAD (1924). (The idea is paying off—not only can you buy 14 reels of dragons, flying carpets & horses for \$40; but you can get 10 reels of the classic METROPOLIS (1926) for \$45. Both are gorgeous 8mm prints from Moviedrome, 139 Maple St., Englewood, N.J. Among others on the way you'll find the silent GOLEM (1920), etc.) This issue has quality reporting on Lon Chaney's PHANTOM OF THE OPERA (1925), by Chas. L. Crum; and, reprinted from FILMS IN REVIEW, Rudy Behlmer's letter, "Chaney's 'Phantom'", which reveals secrets of the production & its technicians. The "Eyes on the Distributors" column warns you against sorry prints that cost too much for such a large, screened disappointment. There is a complete listing of 8mm features and where to find them. Sam concludes with a wonderful collection of ads & letters of all descriptions to please fantasy film collectors. (5-F)

8MM COLLECTOR (#4, 13 Apr. '63)

(Details as above)

Description: 10 pages, 8 1/4 x 13 1/4", printed.

The feature article is a review of Fairbanks' THIEF OF BAGDAD (1924), as offered in #3. "How They Rate" evaluates the best 8mm features,

available right now. Bud Le Master offers nice tips for presenting your home movies. Vern Coriell has a full page (4 columns) about the 5-reel TARZAN OF THE APES; and John Griggs (of Moviedrome) has an entertaining article on film collecting & exhibiting. Again, Mailbag & Ad Columns are loaded! (5-F)

8MM COLLECTOR (#5, 15 Aug. '63)

(Details as above)

Description: Tabloid size, 8 pages, newspapered.

This, the latest issue to hand, has much to offer fantasy/adventure home movie collectors: Illustrated reviews of METROPOLIS (1926) & MARK OF ZORRO (1920); Chas. Crum's continuing review of the silent TARZAN'S (Part I of THE ADVENTURES OF TARZAN (1921)), a serial yet available in 8mm). There is more about early filmmaking and biographies of some silent stars. You must get copies of this fanzine for yourself; if you happen to collect home movies in 8mm—it's a MUST! Non-collectors will love it for details & reviews of old timers slanted towards Sci-Fi & Fantasy. Issue #6 will feature material about THE LOST WORLD (1925). (5-F)

This next fanzine, produced by Bill Cameron & Kirk Henderson, is worthy of Special Mention. Not, apparently available for wide distribution, these fanzines are our first candidates for the 5-F Incredibilia Section:

FAMOUS JR. MONSTERS OF

HOME LAND (#1, n.d.)

Editors: Bill Cameron & Kirk Henderson.

(No price; no distrib. furn.)

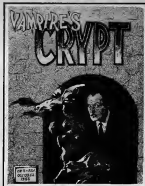
Address: 7202 Capistrano, Canoga Park, Calif.

Description: 30 letter size pages in acetate sheets, hand made.

Like all 4 issues on hand, #1 is a hand-crafted work with original colored drawings. Bill Cameron seems to have invented a whole slew of new monsters for his readers, commencing with The Slang (a creature whom he details in an illustrated story in GORY MONSTERS #1—the possible successor to FAMOUS JR. MONSTERS), the Transparent Man, and others. Illustrations are from everywhere, tipped in, and altered to suit the editors. They specialize in Eyeballs @ 15¢ each—with no address. Make-up, layout & humor make this an entertaining curiosity. We liked it! (5-F)

#2 tells how the Slang gets his ... and introduces Preet Men, Gonnors, a Giant Like and a Gille (looking suspiciously like a TV psychiatrist). (5-F)

#3 has Bill Cameron on the cover



as Dracula and introduces the horrible Ghah. (5-F)

#4 brings back the Slang. At last, on p. 27 of #4, we find the address where this gruesome fanzine originates (none of the earlier numbers that to provide one). Along with "Barfburgers", there is an offer to exchange write-ups in Fang Mail; and, Bill Cameron, this does it! If you're looking for a laff or a thrill; if you want news of Slangs & Preets, write to these nuts (er, Editors!)—it appears they have back copies waiting for you. (5-F) FANTASY JOURNAL (#3, Oct. '63?) Editors: Bob Greenberg & Jim Hollander

15c a copy
Address: 976 Oak Dr., Glencoe, Ill. Description: 18 letter size pages, mimeo.

We've heard so many comments we were looking forward to this one. "Lon's cover drawing has Freddie March as Mr. Hyde from Paramount's film of 1932. Interior artists include Jim Hollander & "Bobbo" (the Editor?) Repro is excellent for mimeo, as are the contents: A new Editorial Page, commenting on the recent 20th World Science Fiction Convention, plus news of the next issue. There is an interesting feature article on writing, "A Word About Bloch", by the guy who should know—Robt. Bloch. Bob Greenberg's "Hammer Films" is an excellent critical report covering 7 single-page pages (sparked with drawings). Written in a humorous manner, it's sure to please. Bob Harner's short story, "Bug", is a real puncher! "Zot!" is a lengthy review of the Wm. Castle film by Bob Greenberg, followed by Steve Henschel's "Lon Chaney . . . the Genius of Make-Up & Pantomime", in which he reviews PHANTOM & HUNCHBACK. Steve lives at 502 Willow Rd, Winnetka, Ill., and seeks correspondents who also collect silent films; he suggests that Chicago fans watch WTTW-TV, Ch. 11, for the series The Toy That Grew Up, featuring un-cut, full-length silent movies in their original form. (5-F)

(5-F) FIRST KARLOFFORNIA MONSTER CONVENTION (16/17 Dec. 61) Joint LASFS Effort (One Shot Program Booklet) Free (No copies left) Description: 8 green pages, 5 1/4 x 8 1/4", mimeo.

Sponsored by FM, this program booklet has a nice Chaney cover by Harry Douthwaite. Interior cartoons are by Jack Harner, Ray Nelson, Don Simpson, Bernie Zuber, George Metzger, Bjo Trimble & Steve Stiles—each with their own individual touch. FM's Editor describes his background and notes that (in 1963) the LASFS is nearing 30 years of age! Still progressing; welcoming new members. FM publisher does a "Warren Piece", of similar fun encouragement for newcomers. Among the cartoons are spaces for autographs, items about LASFS and the WESTCON XV; plus an intriguing announcement. (5-F)

GARDEN GHOULS GAZETTE (#15, Mar. '63) Garden Ghouls Prexy & Editor: David T. Keil

15c to non-members (or a letter accepted for pub.) Address: 38 Slocum Crescent, Forest Hills, NY 10075. Description: 19 letter size pages, mimeo w/foto offset cover.

A striking photo-offset cover by Larry M. Byrd (Anthony Quinn as Quasimodo) proclaims this fanzine the official organ of the Garden Ghouls; free to members. Co-published by Randall Harris (see GIALLAR). From Issues #4 & #5, David has reprinted a truly remarkable original article, "The Saga of Boris Karloff"; real, professional stuff that fans should not miss! It takes up some 5 closely typed pages with a draws illo of Karloff by GRGUY. Keil warns it may not cover every film Karloff made; but we think he came mighty close! (It could have been improved only by a film-date index.

We suppose Dave was too tuckered out after finishing! Good reporting & frequent quotations make Dave Keil's "Karloff" must reading. (It deserves 6-Fs.) Searching for Karloff's appearance as a gangster in SCARFACE—we found it! Who could forget that bowling alley scene as Karloff hurled his ball, just as "Scarface" (Paul Muni) opens fire with submachine guns. The "strike" was a double symbol of Scarface's victory and Karloff's elimination. While Dave's article tends to overshadow all else, there is also a rare 8 x 10 still of Bela Lugosi as Victor Poten, in the Victory serial SHADOW OF CHINATOWN. Get this fanzine—if you can! (5-F)

GIALLAR (No #) Editor: Randall Harris (No price or distribution given.) Address: 3165 Mt. Pleasant St. NW, Washington, DC 20010 Description: 8 letter size pages, mimeo.

A green paper fanzine, co-edited by David Keil of GARDEN GHOULS with new pages for club RAGNAROK and all. This D.C. club is dedicated to ending zippered monsters, flashlight ray-guns & growling crayfish superimposed on film (I suppose we're all RAGNAROK-ers, at heart!). Included are reviews of films to avoid and films you shouldn't miss, like: FIRST SPACESHIP ON VENUS. "Thunderclap", the Editor's Page, mentions past reviews of METROPOLIS, CALIGARI, etc., that we regret having missed; be also lambasts current Italian horror films and discusses 3-D on the screen. Alan Simons gives us a nostalgic article on Clark Savage Jr., Street & Smith's Doc Savage (who, regrettably, never made the screen). Upcoming, a similar article about The Shadow. In closing, from the Washington Evening Star, reporter Fifi Gorska details a RAGNAROK club visit to a premier for Hammer Films' PHANTOM OF THE OPERA (1962). Miss Gorska did a nice job, describing fan activities. It sets a pattern more reporters could follow. (5-F)

HERE'S THE NEW LOOK IN MAGAZINES!



SPACEMEN

A RARE, UNUSUAL PUBLICATION ONLY ONE OF ITS KIND IN THE WORLD

SPACEMEN is devoted to photos, articles & fiction about FLASH GORDON, THE FORBIDDEN PLANET, WAR OF THE WORLDS, THIS ISLAND EARTH, THE GIRL IN THE MOON and the entire spectrum of space spectacles. Conceived & written by FM Editor Forrest J Ackerman, plus exciting Guest Appearances by such Space Aces as George Pal, Curt Siodmak, Ray Bradbury and many others. Subscribe now—and while you're at it—pick up these valuable back issues for your Collection.



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No. 7—Photo story on the classic serial KING OF THE LOST PLANET! ROCKETMEN, SPACE TWINS FROM OTHER WORLDS, more on the great METROPOUS, exclusive photo coverage A story on THE LAST WAVE, a Japanese movie thriller.

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MYSTERY PHOTO

DEPARTMENT



Among those who recognized Baldy-Locks, the Creeping Beauty of **THE BLACK SLEEP** in FM #25, were:

Peter Adair Nash, Bill Cox, Bill Roberts, Glenn Enise, Raymond H. Allard, Bill O'Connell, Bruce Barrett, Peter Buchner, Peter Perez, Mal Duffy, Mark Pucci, Vince Preterotti, Jas. Dowd, Bruce Goldston, Dick Alessio, Jeff Peck, Geo. Stefania, Bruce Hoesbake, Pat Arrants, Tony Wicks, Chipper Trumpowicz, Robt. J. Ackerman, Fred Welters, Anthony Orsini, Billy Burke, Rusty Brimmer, Edw. Kurlin, John Menta, Sam & Steve Hollander, Roger Pellizzari, Gary Moore, Thos. Moore, Mike Peters, Hank Platsky, Louis Lopez, Philip Sheeshen, Robt. Cinsch, Glenn Boegardner, Greg Merriner, Cynthia Varenick, Don Koepplin, Larry Pelliccioni, Jerry Flores & Joanne Mandell.

And the wide-eyed beauty this time (Above)

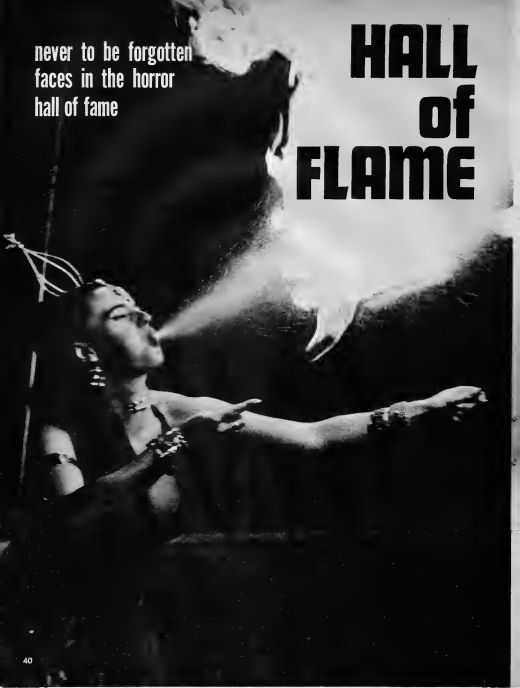
the toothy Miss who used Grist for that fine set of cavities? Try guessing for once without any clues. If it proves too tuff, we'll be back next time with helpful hints.



In the meantime, here's a look at the creature who threw the shadow on the wall last issue: **THE GHOST OF BRADSTRIP HOLLOW** (AIP '58). Only one to have figured out the title of the film at the time we went to press was Olan de Romeins.

never to be forgotten
faces in the horror
hall of fame

HALL of FLAME





Edward Van Sloan, the man who taught science to Henry Frankenstein . . . warned of the danger of Karloff's MUMMY . . . the legendary vampire-fighter, Dr. Van Helsing. Here seen as he appeared in DRACULA'S DAUGHTER (Universal 1936). And we here at FM could not happier be than to share with you our discovery that, altho this beloved character actor of old retired many many years ago and has not been heard of in recent times, he is still alive! We think it would be very nice if all of you who "remember him when" plus you younger ones who have come to know him via TV revivals of his old pictures; if you would all drop him a line letting him know he has not been

forgotten. We suggest you do not deluge him with requests for autographs, fotos, or ask him to correspond with you and tell you tales about Lugosi & Karloff; but all letters addressed to Edward Van Sloan c/o FM's Philadelphia office at 1426 E. Washington Lane, Phila., Penna. 19138, will be forwarded to Mr. Van Sloan as a courtesy of this magazine. Naturally, FM cannot guarantee that he will reply; nor, we are sure, do any of you wish to place an unnecessary burden on our elderly favorite; so do not be disappointed if you do not receive any response from him. Just consider it is "better to give than to receive" when you send him your letter of appreciation.

HALL OF FLAME



The late English actor Leslie Banks in his fabulous role in *THE MOST DANGEROUS GAME*, 1932. The RKO thriller, from the short story classic of the same name, featured Foy Wray as the frightened feminine lead. Others of Banks' best were *TRANSATLANTIC TUNNEL* & *CHAMBER OF HORRORS*.



Jean Marais regards his hideous face in the mirror in *BEAUTY AND THE BEAST* (1945), directed by the late Jean Cocteau, and considered one of his masterpieces.

END
43

HEAD OF HORROR

PREVIEW



INTERVIEW

MAD MEN OF MANDORAS

Famous American scientist John Coleman (JOHN HOLLAND) is addressing a conference on the deadliest nerve gas yet developed. It kills silently & horribly, leaving nothing but whisper quiet agony in its path. A poorly dressed, exhausted man tries to get past the security guard to talk to Professor Coleman, but is turned away.

Prof. Coleman's assistant, Frank Dvorak (MARSHALL REED), sees the desperate stranger trying to get to Coleman. When the man realizes he has been seen, he runs

away. Thoughtfully, Dvorak enters the lab after the conference and finds Coleman talking with his son-in-law Phil Day (WALT STOCKER).

Less than an hour later Prof. Coleman has disappeared, as has his younger daughter Suzanne (DAN LYNN), and the laboratory and Suzanne's apartment are in a shambles. As Phil comes home to his wife Kathy (AUDREY CAIRE) he is met by the same stranger who tried to get into the conference at the Professor's lab.

The stranger tries to tell Phil & Kathy that the professor is in danger, and has been under surveillance for more than a year, but before he can tell them why, a silenced bullet ends his story forever.

Left with only the address of a hotel on a small Caribbean island

called Mandoras, Phil & Kathy check & find that Suzanne and the professor have disappeared, and there is no trace of Suzanne's boyfriend David Garrick (SCOTT PETERS), or the professor's assistant Dvorak.

island of fear

Unaware of the well-planned trap that closes in on them, Phil & Kathy follow the instructions of a note left by Coleman, and take an unscheduled plane to Mandoras, where they emerge several hours later on an island that seems already half dead with fear.

The streets are deserted; the people scurry in the darkest alleys to avoid being seen, and when Phil & Kathy arrive at the airport they are met

by Chief of Police Alaniz (NESTOR PAIVA), who promptly takes them to the hotel where they become virtual prisoners.

Phil becomes aware of tremendous intrigue in Mandoras when a young man, Camino (CARLOS RIVAS), makes his contact with them and explains that Mandoras is the headquarters for a group of fanatics who have developed their own more dangerous brand of Nerve Gas G and intend to use it to try to take over the world.

Only the antidote of Prof. Coleman stands in their way, and now they are going to eliminate that danger.

the insane brain

Camino shows Phil how to tell the Mandorans who are resisting the invaders by their secret signal, and describes the others, who are the second generation from the experimental bunkers of Nazi Germany, where horrible experiments were carried out in the last desperate hours of the war to give eternal life to the mad brain that conceived the conquering of the world from a small island republic.



The Menace of Mandoras!

If the experiment is successful, the doctor will sever the head—and keep it living!





The Warlord of World War 3!



The plot to conquer the world comes to a flaming end—as the head of Hitler is destroyed by fire!

As Camino gets the word from a patriot in the hotel that they are being watched, he makes his escape, leaving Phil & Kathy to worry about the fate of the professor & Suzanne. All attempts to contact help fail, even tho outwardly Phil & Kathy are well-treated in the dead, frightened town. It becomes clear that the madmen, whoever they are, still want something from Phil, and, hopefully, from the professor.

Matters come to a head in a cantina when a series of gun shots interrupts a stage show and the audience falls into virtually two armed camps in the darkness & confusion.

When the lights come up, Kathy has disappeared, the hated Minister of Peace for Mandoras is dead, and Phil is under arrest and on his way to the palace of the Presidente of Mandoras. There he finds that the President is held captive by the madmen, who have the power of the nerve gas to use over him, as well as the terrorism of a bunker under the palace where more horrible experiments in prolonging life are carried out under the direction of a small shrill monster in an elaborate glass container attached to artificial organs that keep the head and the

twisted brain of the madman of Mandoras alive and directing the domination of the world.

face to-face

Phil finds his wife & her sister, and the exhausted professor, prisoners near the bunker. Without daring to kill him until they know if others have access to his nerve gas antidote, the captors have tortured Coleman, and now prepare to show them what they are up against. In a fast trip into the bowels of the bunker, the Days & Professor Coleman come face to face with the bodiless horror that is the heart & inspiration of the conspiracy.

After a dangerous effort by the patriots, led by Camino, the Days & Prof. Coleman are rescued from the palace mere hours before the first vials of Nerve Gas G are to be released in various parts of the world. As the bearers of the vials are to meet on the beach at Mandoras, before leaving for their respective missions, Phil & Police Chief Alaniz close in on the beach with their few faithful supporters for the battle with the madmen.

The head of Hitler is helpless in the famous monsters of filmland

hack seat of the conspirators' car when their automobile is blown up and set afire by a hand grenade. Bodiless, unable to move, the mortal remains of the greatest monster of modern times—the evil brain that should have died 18 years earlier—burns to the bone before our very eyes.

The menace of the mad murderer of mankind is ended.

* * *

David Bradley directed. In talking with him after the preview, I learned that this is the film previously announced in our pages as THE RETURN OF MR. H. and THE AMAZING MR. H.

"The model of Hitler's head was fashioned with great care," Bradley said. "In fact, it was created at a cost of \$3,000. It seemed a pity to melt that expensive wax down into a worthless blob at the end, but it had to be done for the shock climax. An actual skull was imported from a foreign country, and the empty cranium & eye sockets stuffed with raw meat for the super-imposed scene where the outer flesh of Hitler's head burned away."

Heil Hitler—the hot head who in the end made an ash of himself.

END

HE DIED ON HALLOWEEN



Perhaps the last portrait—and a magnificent characterization to remember him by—of the late Henry Daniell. Reproduced by the kind permission of Bacardi Imports Inc., as a public service to the many film fans of Mr. Daniell. Our grateful thanks to Bacardi Imports Inc. for permission to reproduce their copyrighted photo of Mr. Daniell as a portion of this Obituary.

ODD that a man who had frequently appeared in films of a weird nature, should die on the day of witches & goblins. Henry Daniell, born in London on 5 March 1894, died of a heart attack in Hollywood at the age of 69 on 31 October 1963.

His most famous horror role was as Dr. MacFarlane in *THE BODY SNATCHER*. In this RKO production of 1945 he was billed just after Karloff & Lugosi. In the adaptation of the Robt. Louis Stevenson story, produced by Val (Cat People) Lewton and directed by Robt. (The Haunting) Wise, the devilish Mr. Daniell played a 19th century surgeon whose ambition to advance medical science drove him to deal with criminals of ghastly tastes; grisly grave-robbers & murderers-for-money. Hampered by a lack of sufficient corpses for dissection & research, Daniell was a forlorn, unforgettable figure in his role of a doctor forced to deal with felons most foul.

In *VOYAGE TO THE BOTTOM OF THE SEA*, 20th-Fox's 1961 color spectacle with Peter Lorre & Walt Pidgeon, Daniell played Dr. Zucco. When the Van Allen Radiation Belt caught fire at a time in the near future, a proposal was put forth in the special conference room of the UN—a proposal to combat the menace of a world aflame which Dr. Zucco ridiculed. "It is the scheme of a lunatic!" he declared, with Daniell-like conviction. "The proposed missile attack on the Belt, blowing it out into space, will in my opinion put out the fire—yes—but in the pro-

HENRY DANIELL, Character Actor of the Macabre



In his younger days, Henry Daniell in *CAMILLE*, 1936.

cess destroy the earth as well! I believe we have but to wait and the Belt will burn itself out at 173 degrees."

In the 1959 UA release, *THE 4 SKULLS OF JONATHAN DRAKE*, he was in his element as a dedicated madman bent on vengeance, which took the form of shrinking the heads of his enemies.

We can scarcely remember the time when Henry Daniell was young; to us it seemed like he was always old, and old *inside*, perhaps a hundred years older than his body. And yet, he must have been young once, for his motion picture career began way back in 1929 with a film called *JEALOUSY*. Shortly thereafter he was in the mystery melodrama, *THE 13th CHAIR*.

Other of his film appearances included *NIGHTMARE*, *SHERLOCK HOLMES IN WASHINGTON*, *THE GREAT DICTATOR*, *JANE EYRE*, *SUSPECT*, *THE EGYPTIAN*, *FROM EARTH TO THE MOON* and *THE STORY OF MANKIND*.

And he was superb in at least one episode of Karloff's TV *Thriller*.

We don't know what kind of a person he was personally but to us, on the screen, he always suggested a sort of Dorian Gray personality. It seems a shame that his talent for instilling terror wasn't used more frequently. Never a star but always an excellent support, he has gone to join Zucco, Frye, Thesiger, Clive, Atwill, Lugosi and other *FM* favorites before him.

Hail & Farewell, Henry Daniell.

AMATEUR MOVIE NEWS

**ATTENTION
ALL
AMATEUR
FILM-MAKERS,
WOULD-BE ACTORS,
DIRECTORS,
PRODUCERS,
ANIMATORS &
MAKE-UP ARTISTS!**

By popular demand, the Deadline on the FAMOUS MONSTERS HOME MOVIE CONTEST has been extended 8 weeks in order to give disappointed late-comers an opportunity to compete, and early-starters an opportunity to really polish up their products!

The race is on!

Close to 300 filmmakers have already purchased their scripts . . . but there is still time for YOU to get YOURS and enter this most challenging of all amateur filmonster contests.

Typical of the amateur monster filmmakers of America is Paul Davids of Kensington, Maryland, who describes some of his achievements for the benefit of FM readers:

A friend (Jeff Tinsley) and I have jointly constructed dozens of creatures to be brought to life in our films. The squid, Tyrannosaurus, Stegosaurus, lagoon creature, man-beast, robot, cyclops, bat, serpent & mutant we have built have all met certain specifications. All our models are smaller than 1' in size. When they are animated on film we photographically enlarge them to different convenient sizes. All the models have an interior skeleton which is completely movable for use with single frame filming. The joints



Prehistoric Man modeled by Paul Davids & Jeff Tinsley.



A Teenage Gulliver (Paul Davids) picks up assistant to illustrate perspective-deceptive illusion.

must not only give the model balance but hold their positions as they are moved. Most of the skeleton interiors are "scratch built". All of the frameworks are packed with stuffing and later bound tightly in masking tape. The tape serves as an unfinished skin surface. Latex, powder paint, make-up pencils, great paints & artificial hair complete the skin.

When the principles for still photography are applied to movies, the problems are many, especially with the amateur equipment our budget forces us to use. One of our most recent films, *SURVIVAL IN THE ICE AGE*, was photographed one frame at a time for several hundred feet. The film is an animation production of a dinosaur fight to the death, and was filmed under painstaking conditions. The photography of the 15 minute film took a conservative 30 hours.

Our many films, however, have not been limited to stop motion animation. The films employ other techniques, all related to the special fix theme.

We have produced a skeleton swordfight in the best Ray Harryhausen tradition.

In *THE TIME MACHINE* we have worked many months to show processes of erosion & decay take place in seconds as part of a time traveler's journey. By time lapse photography an entire day's cloud movement is condensed into a few short minutes.

GULLIVER employs the shrunken people theme.

THE INVADERS is our interpretation of a space invasion of Washington with rays, robots & saucers.

We have constructed a full scale prop for one of our films, a 6' robot who shoots rays of fire and burns his victims.

Perhaps most unique of our films is the "hoy to werewolf" transition. The film was made in single frame, and small hairs were applied to our actor in between frames. The 20 second filmstrip required 4 hours to film, 4 hours in which the actor's head had to remain motionless.

Most of our films involve a small monster model which we photographically enlarge and place against real backgrounds. Altho we have used background projection & superimposition, we have achieved the most successful results by filming the background & monster at the same time. By use of depth perception and a single lens camera, the "depth deception" illusion is ac-

complished. Models may be very close to the camera and still appear to be alongside of the actors who are off in the distance. By angling the camera & model, the monster & actor appear to be side by side.

The principles of superimposition have been used to achieve another type of effect. By filming bodiless heads & floating ghosts and skeletons against a black background, the films may be effectively doubled exposed against a graveyard background. Using double exposure, camera angling, depth perception, and animation, the amateur can avoid using intricate traveling mattes yet come close to what the professional matte achieves.

Will they be winners in the METROPOLIS/FRANKENSTEIN contest?

Will YOU?

Turn page!

The Death of Monbeast, a 14" stop-motion model built by Paul Davids out of mold rubber, plastic, sponge rubber, latex make-up hair, all applied over a wooden-jointed skeleton.





FAMOUS MONSTERS' FIRST AMATEUR HOME-MOVIE CONTEST

Here is a great contest designed to enflame the imagination of every boy, girl & monster who can beg, borrow, rent or buy an 8 or 16mm movie camera and 100 feet of movie film.

How would you like to see a film called *TWIN OF FRANKENSTEIN?* Or *SIEGFRIED SAVES METROPOLIS?* Well, then... how about you making one or the other of them? Have the time of your life testing your picture-making ability... discover if you're another Bert Gordon (who began as a teenager)... why, you may even be another Karloff or Harryhausen!

You'll have fabulous fun producing a picture that will be entertaining monster fans for years to come at private gatherings, club meetings & maybe even conventions.

You don't have to be experienced to participate. You don't even have to dream up a plot—we've already done that for you! FM Editor, Forrest J Ackerman has written 2 scripts for this movie contest:

1. *TWIN OF FRANKENSTEIN*.
2. *SIEGFRIED SAVES METROPOLIS!*

The first script (a field day for make-up fans) is the simpler of the two. With a little adult help, an 8-year-old boy should be able to film it. Step by step, the script tells you what to film. It is up to you & your imagination, your talent, your creativity, your ambition, to produce the version with the best make-ups, lighting effects, angles, etc. FM's Editor Ackerman, and James Warren, together with the co-editors of *SCREEN THRILLS ILLUSTRATED*, and Ralph Blumke, the young man who made *I WAS A TEENAGE MUMMY*, will all judge your efforts.

Script #2 will offer a challenge to the older, more experienced filmmakers, those who want to "test their mettle" (there's a robot & a dragon to build & animate!) on some tabletop work, models, animation, etc.

You needn't make up your mind which category you want to compete in till you've read the scripts.

To receive both your scripts (which automatically makes you eligible to participate in the contest) simply send \$4 (parent's check or postal money order made out to Warren Publishing Co.) to *MONSTERSCRIPTS*, 1426 E. Washington Lane, Philadelphia 38, Penna., and by return mail you will receive the two exciting shooting scripts.

The scripts themselves—available in no other way—are sure to become collectors' items. Many of you will undoubtedly want them, to add to your collections of FM, even if you do not plan to participate in the filmmaking. We do not encourage purchase of the scripts unless you intend to enter the contest but we are nevertheless anticipating the demands of collector fans in the filmmaker field and are printing enough extra copies to, we hope, fill all orders.

HERE ARE THE PRIZES

**BOTH "AMATEUR" AND "PRO"
WINNERS WILL EACH RECEIVE
THESE IDENTICAL PRIZES:**

FIRST PRIZE

Sony Deluxe Portable
Miniature TV Set

SECOND PRIZE

Automatic Deluxe 8mm Mo-
tion Picture Camera

THIRD PRIZE

Color Polaroid Land Camera

5 HONORABLE MENTIONS

Free Subscriptions to FM till
21st Birthday!

NO SPECIAL KNOWLEDGE
OF FILM-MAKING NEEDED!
YOU HAVE JUST AS MUCH
CHANCE AS ANYONE TO WIN
OVER
\$1,000.00
in prizes!



HERE ARE THE RULES

1. You must be under 21, not engaged in professional movie-making.
2. One or the other (not both) of the Official Scripts must be used as the basis of your entry. No original script can be considered.
3. Entries must be submitted in final form (finished prints), ready for projection—approximately 100 feet in length if 8mm, or 200 feet if 16mm is used.
4. Films are to be silent. They can be shot in either black & white, or color.
5. Only one entry per category can be accepted from each contestant.
6. Contest closes at midnight, March 20th, 1964. All entries must be postmarked before then to be eligible. Prize-winners will be notified by telegram; prizes will be forwarded within 10 days of announcements of winners. (Winners to be announced via picture-story in a future issue of FM.)
7. Winners will be judged on the basis of Originality & Artistry demonstrated in the development of the scripts from which they are produced. Submitted films will be returned within 90 days after the close of the Contest. FAMOUS MONSTERS reserves the right to print stills from the entries or exhibit the films in any manner whatsoever.
8. Decisions of the Judges will be final. Anyone except employees of Warren Publishing Company, its affiliates or their families, may participate in this Contest. Contest is subject to Federal, State and local regulations.

HERE'S WHERE YOU START

FAMOUS MONSTERS HOME MOVIE CONTEST
1425 E. WASHINGTON LANE
PHILADELPHIA 38, PENNA.

I want to enter the FM HOME-MOVIE CONTEST, and request that you rush me the 2 shooting scripts from which I can produce my entry.

Enclosed is my \$4.00 for both scripts. I hereby acknowledge that I will faithfully follow the rules of this Contest, as described, & that I will accept the final decision of the Judges and FAMOUS MONSTERS Magazine.

My Signature

My Name (please print) Age

Street Address

City Zone

State ZIP CODE

Send For Your Scripts Today!
Start Your Shooting Next Week!
YOU MAY BE FAMOUS IN '64!

MIRAGE WORLD

CHANEY



In an enchanted world that exists parallel to our own a Shadow Chaney lives on. Observing artist George Barr's portrait of him as Mary Shelley's monster (opposite page), can anyone doubt it?

But—inevitably there will be questions. This is not the exact concept of Frankenstein with which you are familiar? Why the metallic rings inserted in the forehead? The serpentine strands—strange horns of flesh—extending from the hair of his scalp?

When we in the editorial office saw Barr's first rendition of Chaney as Frankenstein, we felt it too closely resembled Karloff's concept, so recommended it be redrawn on the less-well-known, earlier Jack Pierce lines. For who is to say but

what Chaney would have insisted on the make-up with the tendrils, the semi-circles of metal imbedded in the head?

Barr found irony in the situation and voiced it: "It seems the whole point of Chaney's make-ups," he observed, "was to completely disguise himself—and now we're trying to make him recognizable thru disguises he never wore! Strange."

Strange, indeed; as Lon Chaney was strange; as the very concept of this series is strange. Strangely intriguing.

George Barr's magic pen is beckoning. Follow it into The Mirage World where, in future issues of FM you will view Lon Chaney as he might also have looked as The Mummy, Dr. Moreau, Dracula and many others.



G. Barr

The Frankenstein MONSTER



A FRESH FILMINDEX—almost a year in the making! We don't claim a cast of thousands but there are hundreds of titles of fantastic films with as much info about casts, directors, etc., as we could find out. Forry Ackerman checked our work for errors, then ordered 5 copies when he was thru! We're sure you too will want a copy. Bound to become a Collector's Item, it's **The Encyclopaedia**, \$1.50 a copy ppd. from **PETE CLAUDIUS**, 1916 Julie Ave., Fullerton, Calif. . . . **FM COLLECTION**—for sale. Lacking only #7, this collection has FMs 1 thru 24, including Brit. edition of #2! Collection must be sold as complete lot ONLY, for a price beginning at \$25. Also a **FIRST EDITION** of "The Warlord of Mars" by Edgar Rice Burroughs, in good condition, for sale at only \$10. Send bids—no cash—to **MICHAEL LA ROCHELLE**, 1894 Elsie Ave., Menasant Hill, Calif. . . . **FM & OTHERZINES**—for sale. **FILMONSTERZINES**—Old out-of-print copies sought, also amateur zines in the field. **HAROLD SOMMERFELDT**, 711 Elm Ave., San Bruno, Calif. . . .

MORE FMs—for sale. Issues #1, 3, & 7 thru 18, plus the 4 special editions, are offered in good condition (#3 has back cover missing), and #1 is in xint shape, covers bound. (MISS) **D. A. SPICE**, 75 Glenwood Crescent, Toronto 16, Ontario, CANADA . . . **FOR SALE**—Burroughs, FMs and old comics. Send for list **ROBERT WEINTZ**, 208 Darwin Ave., Rutherford, N.J. . . . **METROPOLIS FOR SALE**—the book, that is. Send bids to **DAVID ELLIS**, 3236 188 St., Torrance, Calif. 90504 . . . **CLASSIC BOOKS**—for sale are "Frankenstein", "Dracula", "Lost World" & "7 Footprints to Satan", all illus. with pix from films of

same name. Send bids to **CHRIS BROOKS**, Lower River Rd., Morrisville, Pa. . . . **PAPERBACKS**—over 40 for sale, some mentioned in FM. \$7 takes all. Also 8 different "Mad" paperbacks for \$1.75. First come, first served. **DALE LEWIS**, 1017 Glenwood Ave., Port Huron, Michigan . . . **SCI-FI MAGS**—200 back issues of sci-fi mags, plus many hardback & paperback books of same type. SAE for list. **CAROL CROSS**, 16113 So. Wolcott, Markham, Ill. . . . **FORTIES-SIXTIES MAGAZINES**—offered, also comics, and a few stills & ads. SAE for price list. **ANDREW JANOWICZ** (no relation to JANUSKOFF), 150 Newfield Dr., Rochester, N.Y. 14616 . . . **FALLOUT SALE**—astronaut space suit, 22" parachute, official FM makeup kit, Themes From Horror Movies, mint copy of "The Lost World", space maps & charts, other items. **JIM HARRIS**, 75 Wayside St., Springfield 8, Mass. . . . **SET OF STILLs**—for sale, having 5 scenes from **BLOOD & ROSES**, 1 from **CIRCUS OF HORRORS**, and 1 from **LAST DAYS OF POMPEII**, for \$2 in money order, ppd. **JAS. EGDE**, 4603 Riverdale Rd., Riverdale, Md. . . . **SET OF FOTOS**—one 5" by 6" autograph of Karloff for 15c, and one of him as **FRANKENSTEIN** for 10c; or both for 25c. Add 5c to each order for postage.

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COUNT ROBT. BROWN JR., 319 So. Union Ave., Box 5, Havre de Grace, Md. . . . **PRACTICALLY EVERYTHING**—for sale concerning borror films after 1945. SAE for pricelist & info. **STEVEN SPAGNESI**, 1080 Mace Ave., Bronx 69, N.Y. . . . **POSTERS & STILLs**—bundres from borror films are offered for low prices to anyone interestr. **WAYNE E. JOHNS**, Box 723, Green Cove, Fla. . . . **POSTERS & STILLs**—from films of 1950 up to now. Posters 75c each, stills 35c; include 2d choices with orders. **Tom REAMY**, Apt. 5, 6006 Victor, Dallas 14, Texas . . . **PLASTIC MODELS**—ten 3" models of **DRACULA**, **CYCLOPS**, **WOLFMAN**, **FRANKENSTEIN**, **IT—TERROR FROM BEYOND SPACE**, **LAGOON CREATURE**, two **KING KONGs**, and hand-painted **DRACULA & FRANKENSTEIN**. Send SAE bid to **RICHARD PUCHSTEIN**, 1802 Overlook Dr., Springfield, Ohio . . . **LUGOSI FILM**—complete 16mm talking version of **SCARED TO DEATH**. Also other monster material. Send no money, just SAE. **DAVID KHAN**, R. 1, Box 5875 Allen Ave., W. Sacramento, Calif. . . . **MONSTER MATERIAL**—Karloff, Lugosi, Kong, Godzilla, etc. Send SAE for info. **FRANKIE LARKIN**, 5852 Harold Way, Hollywood 28, Calif.

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MONSTER PAINTINGS—for sale, oil paintings of **FRANKENSTEIN**, **MUMMY**, **BRIDE**, **DRACULA**, **WOLF MAN**. Sizes 8" by 10" to 25" by 30"; prices from \$4.50 to \$30.50. Also drawings. Specify position, etc. Order two, get one free. Paintings ordered from fotos will be delivered in 2 mos. or less; all others, in month or less. **CHAS. A. HENRY JR.**, Charles Studios, 2620 Bailey Ave., Bronx 63, N.Y. . . . **PORTRAITS**—skillful 4-yr. art major will paint 15" by 20" portrait in oil (or other medium) or your favorite character, spaceman, human or inhuman. \$3 for b+w, \$10 for oil. Send foto of subject to **DAVE LUDWIG**, 17-W - 239 Elm St., Villa Park, Ill. . . . **DINOSAUR SKETCHES**—in pen & ink for 50c each, or movie monsters for 75c each. All on 5" by 8" paper. Two repltes on same, 75c. Refund if request is not known. **GREG PHILLIPS**, Rt. 2, Box 130, Stevensville, Mich. . . . **CINEMATION PRODUCTIONS** will film sci-fi or borror films to your order, or special fx & titles to suit your individual requirements. 8mm animation. **CINEMATION PRODUCTIONS**, 1020 NE 165 Terrace, North Miami Beach, Fla. . . . **WANTED**—FM #4. Will pay \$2 for copy in fine condition. **GARY EDWARDS**, 3143 16th St., San Francisco, Calif. 94103 . . . **WEIRD TALES**—wanted, also-posters, stills, press-books. **MICHAEL THOMAS**, 4321 Berkshire, Detroit, Mich. 48224 . . . **STILLS WANTED**—Chaney, Chaplin, etc. Send pricelists to **MARC FRIEND**, 11967 Albers St., N. Hollywood, Calif. . . . **FMs NEEDED**—#1 & 3 thru 6. Will pay \$2 for #1 in good condition and \$1.50 each for latter 4. **STAN GORREN**, 540 Yosemite Dr., S. San Francisco, Calif. . . .

10 HORRORS of the screen



The third big issue of **Horrors of The Screen** is now available! Dedicated to Forrest J Ackerman, who inspired the entire project in 1961, this special issue contains terrific articles on: BELA LUGOSI, FRANKENSTEIN, THE INNOCENTS, MAN WHO COULD CHEAT DEATH, THE BIRDS, THE INVISIBLE MAN, PETER CUSHING'S BIOGRAPHY, THE FLY, A BIRTHDAY PARTY WITH BORIS KARLOFF and much more! This all-lithographed fanzine is available from Alex Soma DFM, 619 Union Avenue, Brooklyn, N. Y. 11211. Cost is 75c per copy, however printing and pics are tops! Mailed in an envelope! Hurry!

... **NEEDED**—hard cover, first edition of "Attack From Atlantis" by Lester del Rey. Will trade any 3 of FMs #1-2 & 4 thru 8 for said. **JIM RUNKA**, 240 Southworth St., Welland, Ontario, CANADA. ... **WANTED**—list of all horror-sci-fi films released during 1960 until 1963. Write **G. JOHN EDWARDS**, 3126 16th Street, San Francisco, Calif 94103. ... **WILL TRADE**—over \$35 worth of comics & paperbacks (more than half horror & sci-fi) in perfect condition for FMs #1 & 3-5 in mint condition. **KEN KNOLL**, 709 Hubbard St., NE, Grand Rapids 5, Mich. ... **WANTED**—8mm movie projector. Will trade 300 power microscope. **RANDY NASH**, 2955 N. 10 St., Milwaukee, Wisc. ... **STILLS WANTED**—of Vincent Price in horror make-up only. Also slides, stills & pressbooks from **HOUSE OF WAX**, **FRANK THOMAS**, 417 SE Ankeny, Portland, Oregon

97214 ... **WANTED**—stills from the first three FRANKENSTEIN films, plus A & C MEET FRANKENSTEIN WOLFMAN, MUMMY and KING KONG. Send pricelist to **COLEY SPRINGER** at 23 Willowdale Dr., Rochester 18, N.Y. ... **BACK ISSUES**—of FM are needed by **SAM FERRISS** of 44 West Street, New Milford, Conn. 06776. Sam will trade back issues of "Mad", comic, sci-fi, or Hitchcock books, or movie posters for same. ... **WANTED**—FMs #1 thru 20, STIs #1 thru 5, stills of Chaney (father & son), Karloff, Lugosi and others. Have for trade or sale **Shock and Themes From Horror Movies** records in xint condition. **DAVID GINSBURG**, 45 Brighton 10th Court, Brooklyn 35, N. Y. ... **NEEDED**—horror film-fos. Will trade 5 hardback "Tarzan" books, hardback "War of the World", and paperback "Dracula". Also would like foto of battle scene between Dracula & Van Helsing in **HORROR OF DRACULA**. **BILL WILKERSON**, 127 Lakeview Drive, W. Columbia, S.C. ... **TARZANS WANTED**—comics in good condition, will pay good price for those before #105. **BILL CAVALIER**, 820 Wayne St., Gary, Indiana 46403. ... **HARRY-HAUSEN FILM MATERIAL**—needed. 20 MILLION MILES TO EARTH, IT CAME FROM BENEATH THE SEA, etc. Contact **NORRIS GRASER**, 2891 Craig Dr., Des Plaines, Ill.

... **Norris** also brings it to our attention that the giant from **JACK THE GIANT KILLER** in FM #21 was a model that **Jim Danforth** (who created the creature in "Architects of Fear" on The Outer Limits/TV) created to be used in place of the 2-headed giant, but that it was not used. ... **DEMONS UNLIMITED** is the now-commercial journal of the "Monsters of Detroit" club. Issues are 20each, or \$1.20 for a 6-issue subscription. Write to: **DAVID SZUREK**, 6328 Perkins, Detroit 10, Mich. David is also in need of old bero, sci-fi, jungle, horror or "Daredevil" comics before 1953. Those before 1950 (in good condition) will be bought at 25c plus 10c postage; those from the early 50s at original price plus 10c postage.

FOR SALE—FMs #1 thru 20 in mint condition! Send bids to **RONALD THORUD**, 5859 Birch Court, Oakland 18, Calif.

THE HORRENDOUS HORDES

"From ghoulies and ghosties and long-legged beasties and things that go bump in the night, good Lord deliver us!"

THE BLOOD BANK **ROBBERS** have been followers of FM for years. They are interested in stills, especially those of **DAY OF THE TRIFFIDS**. To join, contact **JACK POWELL JR.**, 320 Pinewood St., Memphis 17, Tenn.

POW—First 21 issues of **FAMOUS MONSTERS**—including first Yrbk—for only \$10! Write, wire or telephone before sending money. **JOHN KAVANASH**, 15 Citrus St., W. Babylon, N.Y. ... **LIGHTNING STRIKES TWICE!**—Another set of FM 1 thru 21. **MICHAEL ROSCH**, 2214 N. Rockwell St., Chicago 47, Ill.

THE LAGOON CREATURES—info can be obtained from the president, **JOS. WODELL**, at 805 Adam St., Chubbland, Chesapeake, Va.

THE NIGHTMARE CLUB members receive certificate, wallet card, special info & club paper. Send SAE and 50c to **MICHAEL D. McGUIRE**, 2411 Ave. "F", Ft. Madison, Iowa.

FRIGHT—club members are given free prizes monthly, along with monster pix, monthly newspaper & other things. No money is necessary for membership but 4 question entrance exam must be taken. Send for exam & info. **DOUG BOYD** (president), "FRIGHT", 3443 Marimont Dr., Dayton 10, Ohio.

THE FAN CLUB OF FAMOUS MONSTERS is the fan club dedicated to all famous monsters. Send 10c or a donation of some kind to **BOB ALPHONSE** (pres.) or **LOUIS SHEEHAN** (v.p.), at 83 Barbara Lee Dr., Trenton 9, N.J.

THE GRAVEYARD GHOULS—"A very down-to-work club that is interested in the older movie greats like Chaney and Bela Lugosi." There is a membership card & movie-great

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news. Send SAE for membership. **MITCH FUCHS**, 624 E. 20 St., New York 9, N.Y.

TERROR, INC. is a club "not for the weak-hearted", open for all ghouls, vampires, werewolves & amateur monsters. To join, send SAE & 50c to **RAYMOND J. HART**, Box 27-D, Rt. 4, Clinton, N.C.

CHUCK PALMER has a club for monster fans, and wants anyone interested to send him a SAE at Rt. 2, Box 146F, Battleground, Washington.

THE MONSTERS OF DETROIT announce that they have gone international. They hold regular meetings for local members, tho anyone can join. International members receive a 6-issue subscription to "Demons Unlimited", which is mentioned elsewhere in this issue, a membership card, their name printed in "Demons Unltd.", room for a free ad, and an autographed monster drawing by vice-pres. & magazine artist **Stanley Dubanik**. All interested should send name, address, etc., with \$1 yearly dues (for Terror subscription), to president **DAVID SZUREK**, 6328 Perkins, Detroit 10, Michigan.

A free service for all fans of FM. The abbreviation "sae" scattered thruout ads means seller request self-addressed stamped envelope to keep his costs down when answering inquiries. Actually, it is a courtesy to include an sae whether asked or not. And, don't forget your zipper, zip-code number!

UNIQUE OPPORTUNITY—Complete set of ALL **WARREN** publications in good to xint condition. Bid for individual issues wanted. Highest bid for each issue will be notified. **H.L. MIXSON JR.**, 3416 Paces Forest Rd., Atlanta 27, Ga. ... **VILLAGE OF THE DAMN-**

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TOM LAWRENCE



ed-urgent! Desperate! Absolutely need all pix & fax & paperback on this great pic. Will exchange for info & pix on 5 monsters: Mummy, Drac, Frank, Blacky LaGoon, Wolfman. MICHAEL ROBISON, 401 Carmel Ave., Pacific, Calif. Special issues Amazing Stories, Fantastic Universe, Other Worlds, etc. Also wallet-size monster fotos. See for lists. LARRY NORDSTOCK, 251 So. 9 St., Lexington, Missouri. . . . TARZAN—pix & comix sought. Also monster fotos wanted. GENE KERR, 295 Park Ave., Babylon, L.I., NY 11702. . . . FOR SALE—All issues SCREEN THRILLS, 3 thru 7 of SPACEMEN, all FM except #4, plus 10 assorted issues other filmster mags; all for \$18. HAROLD MCCULLOUGH, 392 Ocean Ave., Long Branch, NJ. . . . RARITIES—Ads from newspapers, all in perfect, clean, crisp condition, for MIRACLE MAN (1919 Chaney), UNHOLY 3 (3 scenes of Chaney), MUMMY'S TOMB, THEM, EARTH VS. FLYING SAUCERS, DAY EARTH CAUGHT FIRE, PANTY YR ZERO. Stills from THIEF OF BADDAD, PIC OF DORIAN GRAY, MAN FROM PLANET X. Bidding for the lot begins at \$10. More info with bids. Inquire about many other rare items. Bidding ends 1 Dec. '63. EDDIE CHRISTOPHERSEN, 1026 So. Wilson St., Olympia, Wash. . . . MONSTER FANZINES—Sought & Bought. Also books, pressbooks, fotos, posters, records, 8mm films, comix, FM 1 thru 10, scrapbooks, masks—the works! Everything concerning horror movies & monster personalities. CLIFFORD POWER, 35 Charles St., Saint John, N.B., Canada. . . . COLLECTOR—Seeks stills from any sci-fi or monster movies, back

issues of FM before #9 (name your price), monster club fanzines. ROBT. GRAYBILL, 204-21st St., Grapentine, NJ. . . . WANTED—FM 1,3,4,5,6. DICK MENDOLA, 721 Lincoln St., Lyndhurst, NJ. . . . FOR SALE—Themes "from Horror Movies album, 5 different "Lost World" bks., 4 dif. space maps, 3 dif. space maps, 3 dif. space charts, 86 space trading cards, Phantom Opera glasses, Astronaut, Spacesuit, back issues FM & SM. All in good condition & low priced. Send for pricelist, no sec needed. JIM HARRIS, 75 Wayside St., Springfield 8, Mass. . . . KING KONG—Wanted: 8mm copy for home use. THOS. CARPENTER, High & Academy Sts., Glassboro, NJ. . . .

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THE CANDLELIGHT ROOMROOM—Serious film-magazine. Issue #1 features a Bio of Bela, synopses of Broadway's IT CAME FROM OUTER SPACE.

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**CREATURE
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THE MONSTERS. Members receive monthly club organ. To join send 15c and name, address, plus four 5c stamps to JOSE JOVEN, 1916 Lawrence, Indianapolis, Ind.

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INTERNATIONAL GEO. PAL FAN CLUB—\$1.50 brings you club card, certificate, 6 issues of the club zine "and many other surprises." J. SMITH, Apt. 150, 415 N. 19 St., Phoenix 6, Ariz.

WEIRD MONSTERS. Monthly club mag, sci-fi movie stories, request foto

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dept., etc. See for full details. W. SENCIO, 134 Robindale Dr., New Britain, Conn.

Attention! All fans of Peter Cushing, Annette Florance of Elm Street, Highland Mills, N.Y. has an exclusive club for British star Peter Cushing. All interested fans are welcomed to write Annette for details on club's activities.

DRACULA'S CASTLE CLUB—Contact JOHN GACHER, 34 Davenport Dr., Stamford, Conn.

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END

SOUNDS OF FAMOUS MONSTERS

How many of these haunting phrases can you identify?

Exercise your memory muscles!

BY G. JOHN EDWARDS



1. "Tonight, Lavond, out of this mist, you will see the birth of a new mankind, in full control of its destiny!"
2. "And if you stand on the bridge at the wrong hour—the hour at which he rides—and he comes by and wraps his cloak around you, you must ride with him—and ride and ride!"
3. "My son, what are you about to do? Would you destroy that which I—your father—dedicated his life to creating?"
4. "Find a lizard on the grave, t'ain't no charm your life wauld save! They jus' found Antoine in a big pit—with a knife in his back!"
5. "That's all there is to life; just a little laugh, a little tear."
6. "Death is my talisman, Dr. Chap-

man. An indestructible force—one certain thing in an uncertain universe."

7. "No human heart could possibly function like that! He's completely superhuman!"
8. "It's not only your lives; your souls are at stake!"
9. "The darkness beckans. A world where one can be dead and yet live."
10. "He's not Prince Sirkii! He's the one whom all men dread! He's Death—his majesty, Death!"
11. "In trying to perform a miracle of medical science, I have failed. My blood has been contaminated by the blood of Count Dracula!"
12. "What is the Law? Not to spill blood. You spill blood. Law no more!"
13. "I believe that electricity is life!"

8. Lionel Barrymore as Elizabeth Allan in THE MARK OF THE VAMPIRE.
9. "Wife" to "Karl Husemann" in THE HOUSE OF FRANKENSTEIN.
10. Sir Guy Standing to crowd in DEATH TAKES A HOLIDAY.
11. Onslow Stevens to Lon Chaney Jr. in THE HOUSE OF DRACULA.
12. Bela Lugosi to "Wahmmls" in THE ISLAND OF LOST SOULS.
13. Lionel Atwill to Samuel S. Hinds in THE MAN MADE MONSTER.

1. Henry B. Walthall to Lionel Barrymore in THE DEVIL DOLL.
2. "Julia Farnham" to "Amy Reed" in THE CURSE OF THE CAT PEOPLE.
3. Colin Clive to Sir Cedric Hardwicke in THE GHOSE OF FRANKENSTEIN.
4. "Goobie" to "Calum Jee" in THE MUMMY'S CURSE.
5. Lon Chaney Sr. to Lila Lee in THE UNHOLY THREE.
6. Bela Lugosi to "Dr. Chapman" in THE RAVEN.
7. Basil Rathbone to Bela Lugosi in THE SON OF FRANKENSTEIN.

YOU AXED FOR IT

Address requests to Dept. UX4, 1426
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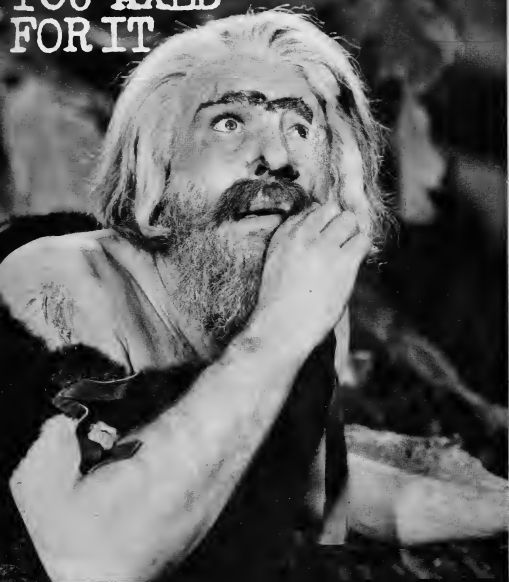
Foto above, from Harryhausen's great 7th VOYAGE OF SINBAD (Columbia '58) is for JEFF MCCLUSKEY & JERRY WAYNE SHIPMAN. Foto below, of Michael Gough feeding the meat-eating plant in KONGA, is for SCOTT WILSON.





At the time of going to print, no movie monster mag in the 6 year history of filmmonsterzines has previously published this unique publicity pose of Fredric March in the *DR. JEKYLL & MR. HYDE* of 1932. Here the distinguished actor, in his Academy Award-winning role, is seen as the very picture of Evil devouring the Dove of Peace. For KENNY WEBBER, BILL BUTCHART, STEVEN SHAW & DAVID BROWN.

YOU AXED FOR IT



Lon Choney Jr. was revealed for the first time in his own make-up from *ONE MILLION B.C.* on the inside front cover of our Aug. '63 issue. For purposes of comparison, here is how he actually looked—shown for GEO. CAPELLA JR., TOMMY BAKER, STEVEN SHELTON & RONNIE STEINBAUER.



For those of you who couldn't guess the Extra Mystery Foto on p. 17 last issue (Jon.), it was from—the same movie as this one! Give up? **HOW TO MAKE A MONSTER!**—AIP '58. Shown for **HENRY COMAN**.

Moving from *How to Make a Monster* to *How to Break a Ghost*, here's a break for **BRUCE WILLIAMS & RICHARD FRANKFURT**: a foto from *THE GHOST BREAKERS*, the 1940 Paramount picture which featured Richard (Magnetic Monster) Carlson, Paul (20,000 Leagues) Lukas, Anthony (Quasimodo) Quinn—and Bob (who he?) Hope.



YOU AXED
FOR IT



From the old OLD DARK HOUSE (Univ. 1932), Karloff as the mute butler is seen again for the benefit of RICHARD RYDELL, ALAN RAY, CLAYTON ALLEN, BRUCE TINKEL & BARRY DILLINGER.



Whatever became of David Bruce, *THE MAD GHOUL* of 1943? Good question. While we have no immediate answer, we do have this photo of him which we hope will please REED MULKEY, RICK YOUNG & STAN JONES. (That's Evelyn Ankers, "horrorine" of the 7 pix on the signpost.)

END

post mortem



PRIZES This issue to **JAMES ALLAN SADLER** of Albany, Ga.; **WENDELL EMERY**, Benton Harbor, Mich.; **SAM KENT**, Boulder, Colo.; **MICHAEL MALTESE**, Baltimore, Md.; and **DOUG HAISE**, Wauwatosa, Wis. To each of these, in appreciation for special contributions, a rare European Souvenir Program from **KING KONG** AND **THE WHITE WOMAN** (the German title of the original **KING KONG**).

GEORGE HILL of Dayton, Ohio, embuses: Issue No. 25 was a classic. In the letter dept., I & 95% of FM readers fully agree with projectionist Lewis. If there is an uprising it will be one of congratulations. He has hit the coffin nail on the head. **KONG** was done full justice. But one thing puzzles me—what was **KING KONG** VS. **FRANKENSTEIN** supposed to be about? The title can be interpreted 2 ways. The first refers to a knock-down, drag-out brawl between 2 monsters. This is fluff impossible because: **Kong** & **Frankenstein** existed (supposedly) in 2 different places at 2 different times. Unless the **Kong** film was cut drastically, I don't recall his stepping over at a Polish town on the way to New York to do battle with Frank. Frank was too rusty of movement to be in any condition to do battle and **Kong** could easily have brought the fight to quick termination by snatching up this revitalized criminal *Ordnitzel* with his hairy paw and crushing him to a paste. More plausible, and this interpretation I like the best, would have been a movie dedicated to comparing these 2 great films with a narrator to point out the similarities & differences in make-up, plot, horror approach, etc. Well, which one is right—or is there a 3d interpretation?

● There is a 3d interpretation—and we've got it, the story outline plus Ohio's concepts of the possible *Kongsize* *Frankenstein*! Watch future FMs for this exclusive feature.

MICHAEL HERMAN of Toledo, Ohio, suffers from a "relatively" painful disease. It's had enuf to be a victim of Aunt Monsterism but double worse when your own Mother is anti-monster! Walls Mike: My mother worries about the interests of me and the boys & girls in my club, The Lone Horrors. We're ages 11 & 12, and have spook parties, spook & monster shows (which are more like horror houses) and really enjoy reading your magazine. My mother doesn't entirely approve. Perhaps you could say something in "Fang Mail" that would ease her worries. She thinks maybe such an interest in horrible things might be mentally unhealthy.

● Mike, we'll let the following letters speak for themselves—we suggest you call them to your mother's attention.

PETER J. KILGOUFF, New Britain, Conn., concludes: You are putting out a fine publication and, beyond its obvious surface shock value, it is a notable contribution to the history of cinema art.

JOHN OULANEY, Okla. City, Okla., asks: Who's the artist on the superb & original cover on FM No. 247 (Basil Gogos.) The Filmbook on **WEREWOLF OF LONDON** was as good as the fine needle-point shrill of fear that is typical of the early "gruels" is the field of horror brought to the screen!

CLIFFORD POWER of St. John, New Brunswick, Canada, is concerned over a theory: I once heard

someone say that **Bela Lugosi** played killers & madmen so good that it wouldn't be surprising if Mr. Lugosi acted the same in real life and that if he got mad enuf he would actually kill. I think that is completely ridiculous. Do you have any comment on this?

● I think it is completely ridiculous too. In the whole history of filmosterdans, no horror star has ever killed anyone yet—but you can probably remember instances of glaucous stars, "narrat" producers, etc., shooting people, and so on. And from **Len Chaney Sr.** thru **Lugosi**, **Lorre**, **Karloff**, **Atwill**, **Price**, etc., no horror actor has ever committed suicide either—yet think of the "regular" movie actors who have.



BOB SHANK (above photo) and **MONSTER MOZART** (below)

Famous monsters of filmland

CAT MARRO, Berkeley, Calif., points out: There are dozens of movie magazines for adults, most of which thrive on behind-the-scenes scandals while **FM** only writes interesting material concerned with fantasy films which only enrich one's imagination rather than harm it. I ask, how can people say that a magazine like **FAMOUS MONSTERS** is trash and how can grown-ups say only people with low mentality read it when unfortunately too many teenagers are reading real trash like scandal mags?

STEPHEN E. N. SCHNELL of Nocknessack, N.J., has kind things to say: Just that I would drop you a little note telling you how much I enjoy your publication. It is very popular with the college crowd and it is not uncommon to see the professors, especially the English profs, reading them before class. Our English class has a discussion on "The Merits of Monster & Science Fiction Publications," which proved to be quite an enjoyable diversion.

KENNETH L. NALL, Lincolnville, Maine, is brief & to the point: Thanks for 3 superb mags that will keep today's boys & girls off the streets at night.

AZC DONALD M. CUNNINGHAM, Langley Air Force Base, Va., bares the soul of a monster fan. As far as I can remember I've been interested in everything to do with monsters, ghosts, fiends, rissstapen horrible looking things and what-have-you. I've never understood just why and actually don't care why. Along with collecting stills, soundtracks on tape of various movies and recording all kinds of weird & fantastic music, I have something to fill up the empty hours of my life. Being in the Air Force is truly a great experience for me and not all of my hours are as empty as I may have made it seem—what I meant was, the empty hours when I am not working. I've collected every magazine which you have published.

JOHN COLWELL, Director of Optical Effects, "Dimension Cine-Film Productions, Dallas, Texas, puts in a Texas-size defense of filmsterism: I would like to defend horror films. Monstrous fill the imagination with those of wonder. Yek, horror films are the world's greatest tranquilizers. True, they make your heart beat faster & your blood run cold, but they do take your mind off the problems of the world. So "amen" I say to you horror film producers; keep them coming!

RAY N. ALLARD (no address included): My Dad & I always argued over one point in **PHANTOM OF THE OPERA**, Chaney version. He said parts of it were in color and I maintained that they had no color book then. But No. 24 cleared this up for us. (Dad was right) Thank you. It was a very informative article. Let's have more like it.

CLARK BEIM ESCNE, Cincinnati, Ohio, refreshes a memory: In the **PHANTOM** article you back in No. 9 you stated that Erik escaped the mob by walking under water breathing thru a reed. This is not true. He did that to sneak up on Raoul's brother and kill him. He escaped by taking Christine thru a secret passage in the back of his room and putting her into the coach, closely pursued by the mob. Christine leaps from the coach. Raoul finds her and then Erik meets his proper doom.

DAVID NALL, Yadonville, N.C., tells of an ambitious endeavor: I am making a list of all the Horror, Science Fic & Space movies I have seen in my life. It's not easy. I can't remember the name of a movie in which a scientist is studying a preserved specimen. I think he called

it a silicon. Anyway, a dragonfly lights on the specimen and becomes an ancient dragonfly. Someone kills it with a knife. Some fluid from the silicon drips on the doctor's pipe and when he smokes it he becomes a prehistoric monster. Would you please tell me the name of this picture?

● **MONSTER ON THE CAMPUS**, Arthur Franz, Universal 1958. Incidentally, it wasn't a silicon but a cadaverine.

LARRY BISHOP, Mason, Texas: I would like to know what **FIA** thinks of **THE INNOCENTS**. I couldn't tell you why but it terrified me more than any film I have ever seen.

● It didn't terrify me more than any film I have ever seen but I did think it was xit—in which opinion I am outvoted 3 to 1 by Blech, Bradbury & Wendayne Wahmra.

FRANK MATNEWS: Could you please enlighten me on how to pronounce the word "Lycanthrope."

● To rhyme with "I can hope" (the motto of Larry Talbot).

FRANK MARKS, Hyattsville, Md.: Ever since my brother and I seen **FRANKENSTEIN MEETS THE WOLFMAN** we had arguments of which one was the strongest. Would you tell me who is.

● Now how could I know that? I suggest you settle it by wrestling with your brother. Be sure & let us know who wins.

CRAIG MODRE of Rye, N.Y., asks: Now could the editor ever have let his house & himself be interviewed by a "non-believer?" After all, doesn't he want to be regarded with an aura of sacred mystery? If he permits this invasion of his abode, people might disparage his worth. People would think of him as a mere editor of a mere magazine instead of the omnipotent editor of the prodigious magazine, **FAMOUS MONSTERS**.

BARRY GELLER of Levittown, N.Y., writes with fire in his eye, or rather his fireplace: **FIA** is so conceited it is impossible to read the magazine without a note or a little remark from our sweet little editor. Especially when he has an article about his wonderful house. I was thinking of getting a subscription to your mag but right now issue No. 25 and the letter are in the fireplace, burning.

YERENCE PERKINS perks us up after the Fahrenheit 451 letter preceding with this declaration from Artesia, New Mex.: I love your letters from the kids who hate your magazine, I just love them.

Don't look now, **JOHN MASTERS** of Las Angeles, but you need either glasses or spelling lessons after insisting. You better have a pretty large stomach because in issue No. 24 you said that if there was a publication called **Fabulous Monsters** you'd eat Texas. It's not a very good magazine but I can't see (told you you need glasses) an intelligent publication like **FM** tell something that isn't exactly true. I just wanted to tell you that you made a slight mistake.

● And we just want to tell you that you made an unsightly mistake, in fact a fabulous one. Kindly look at that magazine again that you "think" is **Fabulous Monsters**—spell out the letters in F-a-b-u-l-o-u-s one by one and see if you don't get something different. If it "stih" spells **Fabulous** and it's a professional magazine and it came out before the middle of 1963, then send it to me, **FIA**, and I will not only eat Texas but baked Alaska for desert.

MARTIN MCCABE & GEO. MARENKANC of Youngstown, Ohio, spine: You said if the Legendary Lon would have lived longer he would have become the monster in **FRANKENSTEIN & DRACULA**. Maybe Lon Chaney is one of the

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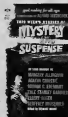
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greats of horror but he would have never replaced Bela Lugosi in ORACULA because Bela & only Bela could put that special touch in a movie and in ORACULA he could never be matched.

A different opinion from someone who expressed a lot of them but did not seem to include name or address: The first talking ORACULA was very average. Lugosi overacted horribly and ruined the entire film. I am reluctant to blame him because he has acted with great restraint in subsequent films. At the time I saw fit to blame Tod Browning. But then I saw MARK OF THE VAMPIRE, which he handled expertly and with a great deal of taste. So now I know that both Lugosi & Browning can both be excellent in their respective fields. I cannot blame ORACULA's failiarity on the public tastes of 1931 because, as witnessed by FRANKENSTEIN and KING KONG and many more, other films of the same era are superior even by today's standards.

THOS. G. GABRIEL (failed to include address): While glancing thru one of the articles in another monster magazine, I came upon the words "dull and boring." I bet they referred to ATTACK OF THE 50 WOMAN or some such abomination. I got the shock of my life when I found, upon closer examination, that these words referred to the original ORACULA, with Bela Lugosi!!!! This was, needless to say, the shock of my life! But then it went on to say that the HORROR OF ORACULA remake was better! Oh, sure, from the standpoint of blood and grimaing, and sound, and stuff like that it was—but it surely could not even hold a ghost-pale candle to Lugosi's classic version. I've seen the original perhaps 4 times, and it still gives me a chill as Lugosi first greets

Renfield aboard the coach, and later in the castle; as Renfield goes mad, as Lugosi smashes the mirror in the scene with Van Helsing; as he strangles Renfield and later is killed himself. Sure, it was slow-moving and influenced by bad sound facilities so prevalent in those days, but it was grotesque, angrossing, Gothic fantasy that anyone who loves monsters would enjoy. Very subtle most of the time, true, with much of the gore accomplished offstage, but this made it all the better, in my opinion. HORROR was a damned good film, in its own way, but it simply did not have the psychological horror that the original did. But, nowadays, few people could recognize it—most people have become dimwits on the subject of horror films largely because horror has come to mean gimmicks, special effects & blood. Your fine mag has, of course, helped considerably to change the situation, but it still irks me to hear that kind of miserable silliness.

GANNY BLAKE, Elwood, Ind., a past winner in one of our Make-up Contests (pictured as Frankenstein monster in Issue No. 18), writes from Ball State Teachers' College: As far as I know, I am Ray Harryhausen's No. 1 fan, but do not think that I have forgotten Chaney, Karloff, Lugosi & the rest, because I have not. Ray's work just fascinates me beyond anything else in existence, and up to this date I have seen every picture he has worked on. By the way, Vincent Price gave a lecture at the College on Art about 3 mos. ago and I sat right smack in the front of the jammed auditorium to hear him. He was fabulous, and my girl met him and talked with him in the art gallery. So you see, even the most people think monsters are for kids, my girl & I both still get a thrill from the slightly fantastic as regularly as possible. Some like football—I like Frankenstein. It's a free country.)

NORMAN ORLANDO of Lorain, Ohio, should have sat in the front row along with our last letter writer. One question about Vincent Price: why does he keep one eyebrow lower than the other. That's been bothering me for quite some time.

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CHIPPER TRUMPONICZ generously shares a secret: When I saw that some of you wanted Boris Karloff's address I told & that & that, so here it is. This is Mr. Karloff's address I used:

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Hollywood, California

When I received a return answer, I knew the address I had used was correct. Why don't you give it a try?

TOM OUPKEE, Jackson, Miss., sends this message: Hall of Fame is great. It is very picturesque, and I think I know why: nothing but pictures!



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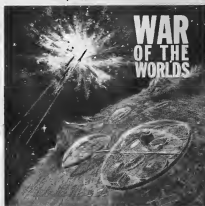
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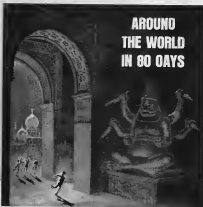
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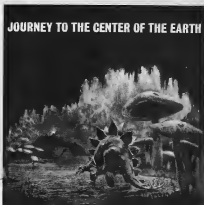
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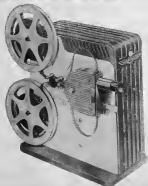


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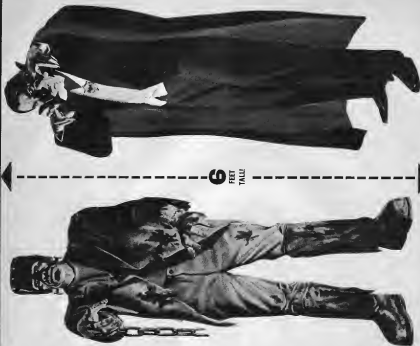
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It's easy to order the masks and other items! Just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling. In most cases, the 25c pays for only part of the postage. WE PAY THE REST! All merchandise guaranteed. Sorry, no C.O.D.'s.

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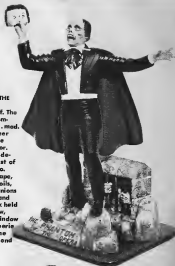
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LON CHANEY



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I Want You!

Yes, YOU, with this issue in your hands.

Or—pardon me—are those claws? Excuse my glaring at you! but I wanted to make sure I caught your attention. Now if you're already enrolled in the FAMOUS MONSTERS CLUB, this isn't news to you; but if you're one of those poor unfortunate unorganized Little Monsters who doesn't have

- (A) OFFICIAL BADGE
- (B) CLUB CERTIFICATE
- (C) MEMBERSHIP CARD

—why, friend, you're just like a Mummy without his tana leaves

... Dr. Jekyll without Mr. Hyde, King Kong without Fay Wray, or ... the Invisible Man trying to comb his hair in front of a mirror

Dear Dr. Acula:

Say, I've been missing a bat—I mean a bat. You bet your life I want to be one of the gang. Here's my 75c to register me as a Vice-President of the FAMOUS MONSTERS CLUB and send me all the goodies listed above, plus I understand I have the privilege of submitting a free ad, and might even get my picture published!

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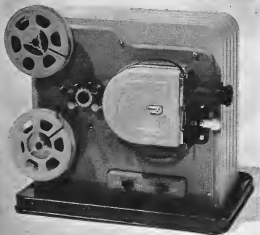
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500 PRIZES!

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